





# 2021 RECENT ACQUISITIONS

## **RAFAEL VALLS LIMITED**

OLD MASTER PAINTINGS

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*Front and Back Cover:*

Josefa Ayalla de Obidos 'The Mystic Marriage of Saint Catherine', (detail) cat. no. 5.

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



1.

**WILLEM VAN AELST**

Delft 1627–1683 Amsterdam

Dutch School

**W**illem van Aelst was born in Delft in 1627, the son of Jan van Aelst, a distinguished Notary from the city. He began his career as a pupil of his uncle, the still life painter Evert van Aelst, but he soon proved that his abilities were far superior to those of his relative.

In 1643, when van Aelst was only sixteen, he was elected a Member of the Guild in Delft. Two years later he travelled to France and is recorded to have stayed there for a further two years. In 1649 he left for Italy where he gained an enviable reputation as a painter of still lifes and game pictures. Having settled in Florence he served as court painter to Ferdinand II de' Medici, the Grand Duke of Tuscany, who was so impressed by the quality of his works that he bestowed on the artist several gold medals as well as numerous honours. In Italy he met fellow countrymen Matthias Withoos and Otto Marseus van Schrieck. Many of the hunting accoutrements seen in Van Aelst's game still lifes appear to be of Italian manufacture or origin.

Van Aelst remained in Italy for seven years and on his return to the Netherlands in 1656 he established himself in Amsterdam. Here he was to receive many commissions. From 1658 he decided to sign his paintings 'Guilliemo' van Aelst, retaining the Italian form of his christian name for the rest of his life. As a painter of still life compositions, whether they represented firearms, game, flowers or fruit, Van Aelst ranks as one of the leading artists of his generation. His sense of draughtmanship in the fur of animals, the feathers of birds or the petals of flowers is truly remarkable and such was the demand for his works that in his lifetime his paintings fetched very high prices. He is also known to have painted a single self-portrait.

**A Still Life of Peaches, Plums and Grapes on a Table draped with a Blue Velvet Cloth**

Oil on Canvas

14 x 19 1/8 inches (35.5 x 48.5 cms)

Signed 'W. V aelst' and dated 164(0/8?)

PROVENANCE: Private collection, France







## 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 Naples looking towards the Castel Sant'Elmo**

Oil on Canvas

12<sup>1</sup>/<sub>4</sub> x 18<sup>3</sup>/<sub>4</sub> inches (31.1 x 47.5 cms)

PROVENANCE: Private Collection, UK

NOTE: A typical and well known view to any lover of Naples and a view that Antoniani used a great deal in his oeuvre. These views are characterised by the gentle curve of the bay and the buildings that follow the concave bay walls. As ever tiny figures walking, on horseback or in carriages as well as ships in the bay give the paintings a great sense of bustle, life and noise that evoke the feelings of Naples which was exactly what the clientele for these paintings wanted. This was undoubtedly a momento of a well travelled 'grand tourist' to take home to remind them of their Neapolitan sojourn.

3.

ANIELLO ASCIONE

Naples *fl.* 1680–1708  
Neapolitan School

Ascione was the pupil of one of the greatest of all the Neapolitan still-life artists, Giovan Battista Ruoppolo and is seen to be one of the leading Flemish style of Baroque still life painters in Italy. Abraham Brueghel was also a particular influence to him. Like his master, he specialised in painting still-lives of flowers and fruit, his compositions invariably containing grapes and sliced watermelons.

The artist's name is mentioned in documents between the years 1680 and 1708. The Art historian Bernardo de Dominici states that he was highly successful and many aristocratic collections contained one or more of his works. His warm yet dramatic lighting led him to create some superb larger still lives. Excellent examples are the pair of canvases in the Castello Ursino in Catania.

**A Pair of Still Life Paintings with Exotic Flowers, Fruit and Animals**

Oil on Canvas  
61 x 44<sup>7</sup>/<sub>8</sub> inches (155 x 114 cms)  
Both Signed with Monogram

PROVENANCE: The Alexander Family Collection, Milford House, Co. Carlow, Ireland







## JOSEFA AYALLA DE OBIDOS

Seville 1630–1684 Óbidos

Portuguese School

Josefa de Óbidos was Sevillian by birth and raised by her father, Baltazar Gomes Figueira, a Portuguese painter and mother, Catarina de Ayala y Cabrera, a native Andalusian. Her father had moved to Seville in the 1620s to further his painting career and had met Catarina there. When Josefa was four the family returned to Óbidos, her father's birthplace, for the baptism of her brother Francisco.

In 1644 Josefa was in the Augustinian Convent of Santa Ana in Coimbra while her father worked on the altarpiece in the church of Nossa Senhora de Graça in Santa Cruz nearby. Whilst staying in the Convent, Josefa's first artistic forays were produced – engravings of St. Catherine and St. Peter. The facial characteristics of her figures show the influence of Francisco Zurbarán in their soft and rounded features (in fact inventories show that her father owned a number of paintings by him).

Shortly before 1653 the family returned to Óbidos from Coimbra. The family's success boomed. Both Josefa and her father were given numerous commissions for altarpieces in churches and convents.

Josefa's oeuvre, however, was not limited to religious subject matters and she painted portraits as well as highly accomplished still lifes. These she showed a particular mastery of and are very reminiscent of Sevillian *bodegones*, presumably influenced by her father's artistic training. These were also not without significant religious imagery. Her renown spread further than her immediate vicinity and she became well regarded internationally, held in some awe as a skilled female artist.

She died unmarried, perhaps surprisingly, as she was noted by one biographer for her 'talent, beauty and honesty' as well as her 'attractiveness'. (Damião de Froes Peryn in 1736). She is known to have been a highly devout and pious person which is probably the reason she never married and lived 'her life in chaste celibacy'.

## The Mystic Marriage of Saint Catherine

Oil on Copper

10<sup>3</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>4</sub> inches (27.2 x 36.2 cms)

Signed and Dated 'Josepha de Ayalla 1647'

PROVENANCE: Private Collection, UK, since at least 1981

LITERATURE: J.O. Caetano et al, 'Josefa de Óbidos and the Invention of the Portuguese Baroque', Museu Nacional de Arte Antiga, Lisbon, 2015, pp. 69-70

NOTE: This small devotional copper of 1647 (her earliest known work) was a composition that she repeated a number of times (all from the same year). Heavily influenced by Titian in its composition. She uses the painting of the same subject of 1528 by Titian (San Zanipolo, Venice), only in reverse. She knew this composition only from the engraving by Cornelis Cort, hence the reversal. Joaquim Oliveira Caetano in the catalogue of the 2015 exhibition of her work at the Museu Nacional de Arte Antiga, Lisbon mentions that four versions are recorded (pp. 69-70). She would have been only 16 or 17 at the time it was painted and so this was either an exercise in repetition to hone her skills, or more likely, proved an immensely prized object given that such an accomplished painting could be painted by such a young woman, gaining her repeated commissions.

The whereabouts of two are known, one being in the collection of the Museu de Arte Antiga, Lisbon, signed and dated 1647 (inv. 197 min), and the other in the National Museum of Soares dos Reis, Porto, signed, undated but dated by Serrão to 1647 (inv. 244 Pin). The Lisbon painting comes from the collection of King Luis I of Portugal and the version in Porto, from the Monastery of Santa Cruz de Coimbra.

The two other paintings of this subject are known from early records (perhaps until now). The 18th century art historian Cyrillo Wolkmar Machado mentioned a further copper dated 1647 which belonged, successively, to the collection of Gonçalo José Silveira Preto, then to the art dealer Francisco Cypriano and, in 1810, was sold to an English merchant (see *Collecção de Memórias...*, 1826, p. 62). Another painting on copper of this subject is referred to in the 'Catalogue Illustré de la Collection des Objects d'Art Qui Composent le Cabinet de Mr. Antoine Jos', Essingh, Cologne, 1865, p. 61, n. 276. Both these works remained lost until now with the rediscovery of this painting. It is tempting to link our version to the one owned by Francisco Cypriano which is recorded as definitely being dated. Its connection to an English merchant in 1810 seems to be a happy coincidence.

5.

JEAN BEAUDUIN

Verviers 1851–1916

Paris Belgian School

Beauduin started his artistic career in the Antwerp academy settling in Paris early on. He exhibited in numerous Salons in France, the US and elsewhere and notably the Salon des Artistes Français in Paris. As well as being an extremely talented painter of charming genre scenes, he was also a highly successful illustrator, working with various newspapers, periodicals and magazines (Le Figaro, La France illustré, La Chronique Parisienne, Paris illustré). He was also highly sought after as a book illustrator and worked with numerous authors and poets, notable Armand Silvestre on *‘Les Audacieuses’*. His success was international and he travelled widely in the US, in particular to New York and Boston, to sell his paintings.

***‘Le Miniaturiste’*, a Gentleman at his Desk in an Interior filled with Miniatures and Sculptures**

Oil on Panel

13 x 9 inches (33 x 23 cms)

Signed and Dated: ‘Jean Beauduin / 1890’; title inscribed au verso

PROVENANCE: Private Collection, France

NOTE: This is a highly unusual and charming subject matter by Beauduin who more typically is better known for his depictions of women dressed either in peasant clothing or diaphanous dresses sitting in garden landscapes and lit by warm evening sunlight.

The highly detailed and (as far as we know) unique nature of the composition might suggest that this depicts someone that the artist knew. An ‘amateur’ with a wonderfully eclectic taste or as the title suggests a miniaturist who is closely observing his work as he hunches over his desk. The palette hanging to his right would suggest that he was an artist. The painting brings to mind Edgar Degas’ brilliant portrait of ‘The Collector of Prints’ in the Metropolitan Museum, New York (29.100.44) which displays so brilliantly the many influences on the sitter and although Degas’ portrait is 24 years earlier they share the same sentiments.









6.

GASPAR DE CRAYER

Antwerp 1584–1669 Ghent  
Flemish School

Gaspar de Crayer began his career as a pupil of Raphael Coxie in Brussels, where in 1607 he was elected a member of the Guild. In 1613 he is recorded as having married Catherine Janssens. During his busy early career he was elected a councillor in 1626 and an honorary archer in the Guard of the Regent in 1629. In 1626 he was also awarded a lucrative post as the receiver of customs dues on a certain canal until the year 1629.

De Crayer worked on the famous triumphal arch, erected for the entry of the Cardinal Infante Ferdinand in 1634. From 1635 until 1641 he was to be the Cardinal's leading painter and was to receive many important commissions including the magnificent portrait of the Cardinal mounted on horseback. He is known to have provided a service to Philip IV in the negotiation of paintings by Rubens from the artist's estate, receiving a painting by Rubens as a gift as well as being appointed court painter in 1641.

De Crayer travelled to Madrid and there received great acclaim. He was also appointed official painter to the Archbishop of Malines, Jacques Boonen. By this time he had befriended both Rubens and Van Dyck and from 1641 to 1664 he was official court painter to the King. De Crayer returned to Brussels but by 1664 he had finally established himself in Ghent.

De Crayer was quite a prolific painter and was to receive over 200 commissions for altarpieces, mostly for churches in Brussels and its environs. In some of his works he collaborated with the landscape painters Ludovic de Vadder and Lucas Achtschellinck as well as Jacques d'Artois, the animals often being supplied by Pieter Boel.

Saint Dominic in Soriano

Oil on Panel 'en brunaille'  
17<sup>7</sup>/<sub>8</sub> x 14<sup>1</sup>/<sub>8</sub> inches (45.5 x 35.8 cms)

PROVENANCE: Private Collection, France

NOTE: As with the many different depictions of this subject a Dominican Friar is seen receiving a portrait of miraculous origin from a number of female Saints. The subject became a popular one in 17th Century Spain and Italy as well as Flanders. The compositions vary greatly from Francisco de Zurbaran to Jacopo Vignali to de Crayer but one constant remains and that is the depiction of St Dominic in the portrait. He is always shown standing in his habit and holding a book and a lily, a depiction that derives from a description of the (now lost) portrait by Fra Frangipane in 1634;

*It happened that, during the night before the octave of the Nativity of the Madonna in the Year of Our Lord 1530, the sacristan of Soriano had risen, as was his custom, at 3 o'clock in the morning to light the church lamps. Three ladies of wonderful appearance, the first of whom seemed much afflicted by grief, finding the door unlocked, entered. Their leader, her grief turning into joy, asked, "What church might this be?" The sacristan replied, "This church is dedicated to Saint Dominic. We have no paintings on the walls, except for that crude depiction of him behind the altar." The venerable matron said, "So that your church may have another icon, take this and give it to your superior. Then, tell him to place it above the altar." With great reverence, the sacristan accepted the gift and brought it to his superior. When the superior and two other brothers came to the church, the ladies were nowhere to be seen. One of them later said, "While I knelt in prayer, Saint Catherine the Virgin appeared to me and said: I, together with the Virgin Mother of God and the Magdalene, have conferred this favour upon you.*

The portrait was an important artifact in the Dominican friary at Soriano from about 1530 and became the subject of a feast day on the 15th September from 1644.

This panel may well have been intended as a study for an engraving, hence the choice of painting *en brunaille*.



## FLEMISH SCHOOL

16th Century

**A Pair of Interiors:****A Belt Maker's Workshop; A Bag Maker's Workshop**

Oil on Panel

13<sup>1</sup>/<sub>4</sub> x 20<sup>7</sup>/<sub>8</sub> inches (33.6 x 53 cms)

The Bag Maker's Workshop dated 1578

PROVENANCE: John, Spencer, Althorp, by 1746;  
 By descent to his son, John, 1st Earl Spencer;  
 By descent in the family;  
 Anonymous sale, London, Christie's, 8 July 1988, lot 103 (as Bolognese School, 1579);  
 Acquired ther by the previous owner

LITERATURE: Knapton, Catalogue of the Pictures at Althorp and Wimbledon belong to the late Honble. Mr. Spencer, 1746, nos. 350-351 (as Annibale Carracci "Taylors at work, the family of the Carracci, a Sketch by Annibal");  
 T.F. Didbin, *Aedes Althorpianae*, or, An account of the mansion, books, and pictures of Althorp: the residence of George John Earl Spencer..., London 1822, p. 275, (as by Quentin Massys);  
 Catalogue of the Pictures at Althorp House, 1851, cat. nos. 110, 112 (as by Quentin Massys);  
 K.J. Garlick, "A Catalogue of the Pictures at Althorp," in *Walpole Society*, volume 45, 1976, p. 11, cat. nos. 79-80, (as attributed to Agostino Carracci, attribution from Malcolm Waddingham);  
 C. Robertson, "Annibale Carracci and Invenzione: Medium and Function in the Early Drawings," in *Master Drawings*, vol. 3, no. 1, 1997, p. 36, note 19 (as implausibly attributed to Annibale Carracci).

NOTE: This fascinating pair of panels were recorded as Annibale Carracci while in the collection of John Spencer at Althorp during the 18th century. By the 19th century ideas about their attribution had moved north to the Flemish artist Quentin Massys, and when they last came to the market in 1988, they were attributed to the Bolognese School. They display many characteristics of the work of Gillis Mostaert and in particular to a pair of panels formerly with Rafael Valls of Leather tanning which are now in the collection of the Leathersellers Livery company in London.

These particular panels offer rare glimpses inside 16th century leather workers' shops. An important series of woodcuts made by the German artist Jost Amann for his *Book of Trades* (*Panoplia omnium illiberalium mechanicarum*). Published in 1568 it must have been a source of inspiration for the artist. The book was a compendium of 133 individual woodcuts, each one illustrating a single profession in an interior, from an illuminator to a scythe maker to a leather shearer and so on. Most often these scenes showed figures at work around tables with their work hanging on the walls behind them. Two woodcuts within this book are particularly relevant to this pair: *The Bag Maker* (fig. 1) and *The Belt Maker* (fig. 2).



Left: Jost Amman, *Der Seckler* (*The Bag Maker*), 1568, Woodcut  
 Right: Jost Amman, *Der Gürtler* (*The Belt Maker*), 1568, Woodcut







**DANIEL GARDNER**

Kendal c.1750–1805 London  
English School

**D**aniel Gardner was probably born in Kendal where we know he had painting lessons from George Romney, the fashionable portrait painter, who was working there from 1757–1762. Romney moved to London in 1762 and he was thought to have helped Gardner when he also moved there in 1767/8 to attend the Royal Academy Schools. We know that Gardner worked briefly in the studio of Sir Joshua Reynolds and from his work we can see the evidence of the influence of Sir Joshua, in his figure work. Having exhibited a drawing in the Royal Academy in 1771 Gardner appears to have established his own small, but successful, practice.

Although he painted in oils in his later life, Gardner worked chiefly in pastels or in gouache with pastel reserved for certain passages of skin-tone. His landscape backgrounds may have influenced John Constable, who as a young man was befriended by Gardner and his family. Some of Gardner's most famous works are those done of the Pennington Family, who were family friends, and the Heathcote family. Gardner died in London on the 8th July 1805.

**Three Children (presumably the Suckling Children) playing with a Spaniel by a Balustrade**

Oil on Canvas

30 x 24<sup>7</sup>/<sub>8</sub> inches (76 x 63 cms)

PROVENANCE: Newhouse Gallery, USA (according to a label au verso); Sale, Christie's, London, British Pictures 1500–1850, 23 November 2005

NOTE: An old but damaged label au verso refers to the painting as No. 17863 'The Suck ...n'



9.

KARL FRANZ GRUBER

Vienna 1803–1845  
Austrian School

**K**arl Franz Gruber was born in Vienna in 1803 and appears to have lived for his entire life in that city. He specialised in painting animal pictures, still lifes and compositions which involved exotic and colourful birds.

His painting technique is highly skilled, using fine brush strokes to render fur and feathers in great detail.

**A Hare in a Wooded Landscape with a Blue Tit perched on a Branch and a Thistle in the Background**

Oil on Canvas  
22<sup>7</sup>/<sub>8</sub> x 28<sup>1</sup>/<sub>8</sub> inches (58 x 71.5 cms)  
Signed lower right: "Gruber"

PROVENANCE: Private Collection, Berlin

EXHIBITED: Works from the art exhibition organised by the Austrian Imperial Academy of Fine Arts in 1841. Vienna, in the premises of the k.k. Polytechnisches Institut, 1841, cat. n. 139 ("Kanincen").







## GERARD HOET I

Zaltbommel 1648–1733 The Hague  
Dutch School

Gerard Hoet began his career as a pupil of his father Hendrick Hoet and later became apprenticed to Warnard van Rijsen, who had been a pupil of Cornelis van Poelenburgh.

Hoet was born in Zaltbommel but when this town was taken by the French armies in 1672, he escaped to The Hague where he was commissioned to work for Count Gerard Salis who accompanied him to Rees in Germany. From here he travelled with Andries de Wit to Utrecht where he worked briefly for Frederick Nassau. Eventually Hoet moved to Paris on the promise of work, becoming greatly influenced by the French academic tradition. He returned to Holland a year later via Brussels, finally settling in Utrecht where he founded a drawing Academy in 1697 with Hendrick Schoock. In 1715 he was elected a member of the Guild in The Hague and he stayed here until his death in 1733.

In his lifetime Hoet's paintings became very popular and commanded high prices. He painted mostly religious and mythological subjects but also a number of genre subjects and portraits. He wrote and published a book on drawing in 1712 and acted as a source for Houbraken, particularly for his list of Bentvueghel painters.



## Vertumnus and Pomona

Oil on Canvas

36 x 35½ inches (91.5 x 90 cms)

Signed: 'G.Hoet'

PROVENANCE: Private Collection, Spain

NOTE: A popular subject amongst artists of the 16th to 18th Centuries it allowed painters and sculptors to paint a beautiful young couple with hidden erotic undertones. Artists chose to paint two different parts to the story; Vertumnus disguised as an old lady and after he had revealed himself to Pomona having gained access to her orchard. The story is taken from Ovid's *Metamorphoses* (xiv) and tells the tale of Vertumnus, the God of seasons, change and plant growth and Pomona, a beautiful young lady, here recognised by her sickle. He was able to change his form at will and disguised himself as an elderly lady to inveigle his way into her orchard. Once inside he reveals himself and seduces her by telling a tale that illustrated the dangers of rejecting a suitor (Iphis and Anaxarete).

Hoet here chooses the second part of the story to tell. Hoet's composition is a large scale painting with the figures close to the front of the picture plane, which is unusual for him. Typically his mythological scenes were more populous, with smaller figures and rather more flamboyant. This large and rather tender scene belies the more carnal nature of the story and Vertumnus' advances.



11.

JAN JOSEF HOREMANS THE ELDER

Antwerp 1682–1759

Dutch School

**H**oremans was an interesting painter who began his career in as a pupil of the sculptor Michiel Vervoort and apprenticed to the Guild in Antwerp from 1694. Later he studied with Jan van Pee.

He was the son of a notary, Jan-Joseph Horemans and Maria-Magdalena Lowies. He married in 1707 to Maria-Francisca, the daughter of his first master. His son Jan Josef II and his brother Peter Jacob were both his pupils. In 1706 he became a member of the Guild of St. Luke in Antwerp.

He specialised in genre scenes from Dutch Towns and country life, observing both high life and low life with equal interest and acute detail. His technique is characterised by a crisp drawing line and an approach that never glossed over life in Holland.

**The Shoulder Operation**

Oil on Panel

9½ x 9 inches (24.5 x 23 cms)

Signed: 'J. Horemans'

PROVENANCE: Private Collection, Germany

NOTE: The small scale of this painting along with the composition focussed on the main characters may point to this being part of a series of the Senses. Clearly the sense represented here is that of Touch and we feel the patient's pain as the Doctor slices into his shoulder. The man's daughter looks on with alarm gasping in shock as her father cries out in pain. Sadly there appears to be no record of any other panels from the series.







12.

**JUSTUS VAN HUYSUM**

Amsterdam 1659–1716

Dutch School

**J**ustus van Huysum was born in Amsterdam in 1659, the son of a school teacher. He was to specialise in painting flower compositions, but he is also known to have executed some battle scenes, seascapes, landscapes and a few portraits. He was apprenticed to Nicholas Berchem in 1675, becoming a citizen of Amsterdam in 1682. In 1681 he is recorded as having married Margrieta Rus who later died and he remarried to Elisabeth Sanderis in 1690. Their sons Jan, Jacobus and Michael all contributed their talents to the renowned van Huysum dynasty of flower painters. Among them, the magnificent flower artist Jan van Huysum would become the most famous.

**A Bouquet of Tulips, Peonies, Roses and other Flowers in a Carved Stone Urn**

Oil on Canvas

36<sup>7</sup>/<sub>8</sub> x 33<sup>1</sup>/<sub>4</sub> inches (93.5 x 84.5 cms)

Signed and Dated: 'Justus van Huysum 1697'

PROVENANCE: Private Collection, France

NOTE: This magnificent and elaborate still life is a particularly good example by van Huysum. An example in Lamport Hall on loan from the Fitzwilliam Museum, Cambridge (PCF9) displays a similarly embellished composition.



13.

HIERONYMOUS JANSSENS

Antwerp 1624–1693

Flemish School

**H**ieronymous Janssens began his career as a pupil of Christoph van der Lamén, the painter of genre and interior subjects. Contemporary documentation shows that in 1637 he began his apprenticeship in van der Lamén's studio and that in 1643 he was elected a member of the Guild of Saint Luke in Antwerp.

The artist specialised in depicting festival scenes with dancing figures and musicians playing on their instruments. These are always very lively and exceptionally well drawn, with the fine details of materials and jewellery especially evident.

In 1650 he is recorded as having been married to Catharina van Dooren by whom he had a daughter. He was commissioned by Don Juan of Austria to paint numerous pictures and he became a firm favourite at Court.

Hieronymous Janssens was also known to have painted the staffage in several pictures by the architectural painters, Jan Gherinx and Wilhelm van Ehrenberg.

His last mention in documents is in 1691 (his will) and names him as a painter and former dean of the Guild of the Archers. He is an ill man and paralyzed on his right hand side and cannot write.

**An Interior with Elegant Company making merry**

Oil on Copper

18<sup>1</sup>/<sub>8</sub> x 14<sup>3</sup>/<sub>8</sub> inches (46 x 36.5 cms)

Signed lower left: "H. Jan... fec..."

PROVENANCE: Private Collection, Rhineland, for three generations

NOTE: This very typical elegant interior by Janssens has a subtle underlying moral story. Through the open archway in the background, beyond the page pouring more wine into the roemer of the dandy figure seated on the right of the table, we see two women beating a fleeing man while an elder woman pours something unspeakable onto him from a balcony above. Is Janssens alluding to the Parable of the Prodigal Son or making a more general point of the consequences of the bawdy behaviour and over indulgence shown by the assembled company around the table. It could be suggested that the main figure is the Prodigal Son in better times before he is forced to return home to seek his father's forgiveness.

A painting with a similar background scene on canvas, was in the Dorotheum in 2007 and although this overtly moral tone is unusual for Janssens it is clearly not unique.









## ANGELICA KAUFFMAN, R.A.

Chur 1741–1807 Rome  
Swiss-Austrian School

Born in Chur in Switzerland, Angelica Kauffman spent most of her childhood in her family's home town, Schwarzenberg in Austria. The daughter and pupil of Joseph Johann Kauffman she received academic training in various North Italian cities and latterly in Florence (1762) and Rome (1763). Throughout her life she showed a prodigious talent not only for painting and music but also for languages. She was accepted into the Accademia di San Luca in Rome at the precocious age of 23 and was an important figure in the founding of the Royal Academy in London (she and Mary Moser were the only women bestowed with this honour). Sir Joshua Reynolds was one of her firmest supporters, which led to murmurings in London society. Her natural grace and charm was self evident. Indeed, she was constantly fighting off rumours of affairs with her male sitters.



In 1767 Kauffman was duped into marrying a faux Swedish count, a scandal which caused huge controversy and nearly ruined her reputation. Using his influence, Reynolds successfully extracted her from the marriage.

In 1781 she married Antonio Zucchi, the landscape painter and draughtsman. They moved first to Venice and finally settled in Rome in 1782. The years from 1782 to 1795 were her most productive and she was greatly helped by the support of Zucchi after whose death in 1795 she became less active. Her famous 'Memorandum of Paintings' was one result of this stay in Italy and allows us a valuable insight into her working practise and her choice of subjects.

Kauffman was an immensely fashionable figure in London society and much in demand as the leading painter of Neo-Classical subjects of her day, attracting a large number of royal and aristocratic patrons. Her works were emulated and reproduced to the extent that people talked of 'Kauffman fever'. The influence she had on her contemporaries and followers continued well into the 19th century.

**The Holy Family with Infant John the Baptist, a double-sided study: *recto* an oil sketch on laid paper; *verso* pen and ink over graphite**

Oil on Paper

10<sup>1</sup>/<sub>2</sub> x 6<sup>3</sup>/<sub>4</sub> inches (26.6 x 17 cms)

PROVENANCE: Collection Giancarlo Sestieri, Rome

LITERATURE: G. Sestieri (Ed.), *Disegni italiani dal XV al XX secolo. Mostra antologica da collezioni private*, Exh.Cat. Lumezzane Pieve 2001, Cat. 45, Pl. 13; G. Sestieri, *Repertorio della Pittura Romana della fine del Seicento e del Settecento*, Torino 1994, Vol. II, fig. 553.

EXHIBITED: Lumezzane Pieve, Torre Avogadro, *Disegni italiani dal XV al XX secolo. Mostra antologica da collezioni private*, 31st March – 22nd April 2001.

NOTE: This beautiful study is one of only few religious depictions by Angelica Kauffmann who mainly devoted her work to portraits, mythological motifs and themes of Greek mythology. The artist used to prepare a work by way of a design in pen and brown ink on transparent paper which she then transferred to an oil sketch for the painting. The depiction may have been intended for an altar painting in the Cappella Colleoni in Bergamo, which Kauffmann executed for Bartolomeo Colleoni in 1789.

Dr. Bettina Baumgärtel has confirmed the attribution and will include the sketch in her forthcoming catalogue raisonné on the artist.

## JAN KRAEK, KNOWN AS GIOVANNI CARACCA

Haarlem 1540–1607 Turin  
Dutch School

Probably originally from Haarlem, Jan Kraek was employed in the Court of the Dukes of Savoy in Turin from 1568. Working first for Emmanuel-Philibert and subsequently for Charles-Emmanuel, he painted mostly court portraits and religious paintings. It is also known that he painted the decorative schemes for a number of palaces, notably the Grand Gallery for Charles-Emmanuel, which has since been destroyed by fire.

Stylistically, he leaves Holland far behind and indeed gains most of his influences from the Spanish painters who also worked in the Savoyard court; in particular the work of Alonso Sanchez Coello and Juan Pantoja de la Cruz.

**A Portrait of a Young Girl, probably Margarita Gonzaga (*b.*1591), the eldest daughter of the Duke of Mantua, with an elaborate Dress and Hairstyle**

**A Portrait of a Young Girl, probably Eleonora Gonzaga (*b.*1598) the youngest daughter of the Duke of Mantua, with an elaborate Costume and Hairstyle**

Oil on Canvas

16<sup>1</sup>/<sub>2</sub> x 12<sup>5</sup>/<sub>8</sub> inches (42 x 32 cms)

PROVENANCE: Private Collection, Italy







(Actual Size)

## GASTON LA TOUCHE

Saint Cloud 1854–1913 Paris  
French School

Gaston La Touche's interest in art began when he was very young. He persuaded his parents to pay for his drawing lessons from a local instructor at the cost of 3 francs a month. Sadly these came to an end at the start of the Franco-Prussian War when the family returned to Normandy for safety. This was the only formal training he ever received.

He made his debut at the Salon in 1875 with a bas-relief portrait medallion of François Got, an actor and was quickly immersed into Parisian artistic life, becoming friends with Edgar Degas, Edouard Manet and later Emile Zola, whose works he was to illustrate later on.

His earliest works were dark portrayals of genre figures in the manner of the Dutch 17th Century painters, but it was not long before his friends persuaded him to think along the lines of Antoine Watteau and François Boucher for palette inspiration. Sadly he burned most of his early paintings in 1891 but the palette change brought on great success and many illustrious commissions, not least the town hall in Saint-Cloud and at the Ministry of Justice there.

He was a regular Salon exhibitor and medal winner and perhaps his best known commission is that of Edmond Rostand's home (completed in 1912) in Cambo-les-Bains which is now a museum. In 1909 he was awarded the Légion d'Honneur. His deft touch and the sunny disposition of his paintings have contributed to the high esteem in which he has been held by his own contemporaries as well as by art collectors today.



The Houses of Parliament and Westminster Bridge bathed in Moonlight – '*Les barques et les vagues*'

Oil on Panel

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

Signed: 'G La Touche'

PROVENANCE: Private Collection, France

NOTE: To be included in the forthcoming catalogue raisonné on the work of Gaston La Touche by Selina Baring MacLennan and Roy Brindley.

## WILLIAM MARLOW

Southwark, London 1740–1813 Twickenham  
English School

William Marlow was an English topographical and landscape painter working in both oils and watercolours. He was born in Southwark in 1740 and was apprenticed to Samuel Scott in 1754. At this time he also studied at St. Martin's Lane Academy. He was influenced by the works of Richard Wilson and Canaletto as well as his teacher. After his studies he toured England extensively and from 1765 at the advice of the Duchess of Northumberland, he travelled at his leisure through France to Florence, Rome and Naples making many drawings along the way in both France and Italy which he used as studies for his paintings.

On his return to England in 1766 he painted views of country houses, including Castle Howard in 1772. During this time he exhibited at the Society of Artists of Great Britain (which made him a fellow in 1771) and at the Royal Academy between 1788–1796 and again finally in 1807. However by about 1785 he had retired to Twickenham and painted only for his own amusement.

## A View of the Bridge of Saint-Bénézet, Le Pontd'Avignon

Oil on Canvas

14½ x 21¼ inches (37 x 54 cms)

Signed: 'Marlow'

PROVENANCE: Private Collection, France

NOTE: An Album of drawings in the Tate (T09164) is testament to how well travelled he was on the continent. One particular sheet within the album shows the Bridge from one bank to the other. The drawing is more complete in that it shows the castellated walls of the city and the rocky walls that border the river Rhône. In our painting Marlow swings the view round to the left and depicts the bridge and its ruined far side from below the city walls.

A further drawing in the Abbot Hall Art Gallery is closer to the painting in its view and we see the figures standing on the low riverbank wall with the steps leading off to the left. The focus also lies on the fortified church sitting on the pier mid bridge. We do not however see the ruined far end which presumably Marlow took from the larger drawing with a wider view in the album.

These drawings would all have been completed during his stop off in Provence and Avignon on his way from Paris to Rome in 1765. It is likely that he completed the finished painting on his return to England.

Marlow exhibited a drawing at the Society of Artists in 1773, no 181 of the Bridge and finally in 1783, no 154, A View of Avignon. Sadly it is not possible to link this to this painting but the drawing may well be that from the Abbot Hall Art Gallery.









## JACOB MARREL

Frankenthal 1614–1681 Frankfurt am Main  
Dutch School

Jacob Marrel was a Dutch flower painter who was born in Frankenthal in 1614. Before moving to Utrecht in about 1632 (where he lodged with Jeronimus Sweerts, the still-life painter) he is recorded as being in the studio of Georg Flegel from 1624 to 1632. Although German by birth, Marrel belonged essentially to the circle of painters in Utrecht.

He must have undertaken regular visits to Frankfurt from Utrecht as a still life is known which is signed, dated and inscribed 'Frankfurt, 1637'. He married for the first time in 1641 to Katherina Eliets, who died in 1648. Marrel was commissioned to paint a volume of studies of tulips (*tulpenboek*) between 1637 and 1646 by a Portuguese collector who was living near Utrecht. Only about a dozen of these tulip books have been preserved and Marrel's is certainly one of the finest. It was not until 1650 that he returned to his native town and here he was to remain for the rest of his life. A year later Abraham Mignon, entered his studio and in this same year (1651) he married Johanna Sybilla Merian. Johanna, the widow of the engraver Mathias Merian, was the mother of Maria Sybilla Merian, the famous flower painter, who was to become a pupil of Marrel's in later life.

Marrel made frequent visits to Utrecht and it was during one of these sojourns that he met perhaps the greatest still-life artist of all, Jan Davidz de Heem. Marrel himself was never taught by de Heem but was strongly influenced by his work after the mid 1640s. He died in Frankfurt in 1681.

**A Still Life with a Roemer, a Silver Plate, two Crayfish, Bread and Fruit on a draped Stone Ledge**

Oil on Panel

12<sup>3</sup>/<sub>8</sub> x 16<sup>1</sup>/<sub>8</sub> inches (31.5 x 41 cms)

Signed and dated lower left: "J. Marrel/f.a° 1651"

PROVENANCE: Sale Neumeister, 21-22 September 1978, lot 1203

LITERATURE: G. Bott, *Die Stillebenmaler Soreau, Binoit, Codino und Marrell in Hanau und Frankfurt 1600- 1650*, Hanau 2001, p. 243, cat. no. WV.M.62, reproduced.



## HENDRICK VAN MINDERHOUT

Rotterdam 1632–1696 Antwerp  
Dutch School

**H**endrick van Minderhout was born in Rotterdam, but it is not known to which artist's studio he was apprenticed. By 1652 he is recorded as living in Bruges and he seems to have remained there for 20 years, although the RKD records him as possibly being in Italy in 1653. He was elected a member of the Guild of St Luke in 1663. Minderhout married Marguerite van der Broecke in 1664. However, she appears to have subsequently died; records show that, again in 1672, he travelled to and settled in Antwerp, where he remarried in 1673. Minderhout was to have five children by his second wife. Two of his sons, Anton and Willem, went on to become painters in their own right.

Hendrick van Minderhout specialised in painting shipping subjects. His sea-battles and Roman town architecture and port scenes often depicting high built merchant ships at anchor were much admired and earned him a good reputation.

**Dutch Shipping at Anchor with a States Yacht in the Foreground and other Men-o-War behind**

Oil on Canvas

41<sup>1</sup>/<sub>4</sub> x 45<sup>14</sup>/<sub>16</sub> inches (105 x 114 cms)

Signed: 'HV MiNDERHOUT'

PROVENANCE: Private Collection, UK

NOTE: This unusually large and impressive painting by Minderhout was presumably completed as a special commission. Numerous figures busy themselves on the Man-o-War which looks as though it is prepping for sail, meanwhile a trumpeter on the States yacht announces the arrival of an important passenger who may be about to step on board the warship.







## JAN MIENSE MOLENAER

Haarlem c.1610–1668

Dutch School

Jan Miense Molenaer was a key artist in the depiction of 17th Century life in Holland and his existence was an integral part of the artistic fabric of the time. He was a pupil of Frans Hals and in 1636, married a fellow pupil and another highly important artist of social commentary, Judith Leyster.

In 1636 he travelled to Amsterdam and established himself there living in the city until 1648 when he returned to Haarlem via Heemstede in North Holland until 1655. A further brief stint in Amsterdam was followed by a longer stay back in his native Haarlem From 1657 until 1668.

His style developed significantly throughout his career. From the early stages he showed much of the artistic traits of his teacher in quickly painted and flamboyant style but later he developed a tighter style closer to that of Adriaen van Ostade. His subject matter, however, remained very constant with occasional rarer depictions of biblical subjects. Together with Leyster they formed the precursor to Jan Steen and his amusing and poignant depictions of Dutch society.

**Elegant Company Merrymaking in an Interior**

Oil on Canvas

32 x 42<sup>7</sup>/<sub>8</sub> inches (81.3 x 109 cms)

Signed and Dated: 'JM MOLENAER/ 1637'

PROVENANCE: Colonel Sir George Augustus Frederick Houstoun-Boswall (1809-86), Blackadder House, Berwickshire;  
By descent to his great granddaughter.

## CAREL DE MOOR II

Leiden 1655–1738 Warmond  
Dutch School

Carel de Moor began his career as a pupil of his father in Leiden, the city of his birth. His father was a painter who was also active as a dealer. Later he studied under Gerard Dou, Abraham van den Tempel, Frans van Mieris the Elder and Gottfried Schalcken. In 1683 he was elected a member of the Guild in Leiden. Here he worked hard on small cabinet pictures, all of which show the influence exerted on him by the leading *finjschilder* painters in Leiden at the time.

De Moor married twice, first in 1688 to Hillegonda Woel, who bore him his son Carel Isaak de Moor and who died in 1716 and second to Johanna Louisa van Molenschot in 1717.

He received official commissions including work for the Town Hall in Leiden where he executed his famous work of 'Brutus condemning his two Sons'. In 1702 the Grand Duke of Tuscany commissioned a self-portrait from the painter for his famous collection in the *Uffizi* in Florence.

Many of de Moor's commissions were for portraits. Amongst his most successful were those of the Duke of Marlborough and Prince Eugene de Savoy. The Town Hall in the Hague owns one of de Moor's masterpieces, a large group portrait of the magistrates and the officials of that city, painted in 1719.

Carel de Moor also turned his great talent to engravings, most of which relate to his own portraits.



### The Student; a Portrait of a young Man in black Robes

Oil on Panel

7<sup>1</sup>/<sub>4</sub> x 6<sup>1</sup>/<sub>8</sub> inches (18.5 x 15.5 cms)

Signed and Dated: 'C D Moor 1712'

PROVENANCE: Mrs N. McIntosh;  
with P. & D. Colnaghi & Co. Ltd. London;  
The Property of William Burn Esq, Christie's, 27 June 1881, lot 27 (£4.4s to Lepen?)  
With Thos Agnew & Sons Ltd. according to a label on the reverse;  
Collection of Professor Michael Jaffé







## PIETER NEEFS I

Antwerp c.1578–c.1659

Flemish School

Pieter Neefs was a painter of architectural compositions and began his career as a pupil of Hendrick van Steenwyck. In 1609 he entered the Guild of Antwerp and in 1612 he married Maria Lauterbeens. Their son, Pieter Neefs the Younger, became a pupil of his father and went on to become a well-known painter in his own right.

The majority of Pieter Neefs' compositions were based on Churches and Cathedrals in Antwerp and he is renowned for his accuracy in depicting architectural detail. He often collaborated with other artists, supplying the architectural settings in which they placed their figures. These artists included Jan Brueghel the Elder, Sebastian Vrancx, Adriaen van Stalbempt and David Teniers.

**The Interior of Antwerp Cathedral**

Oil on Canvas

28<sup>1</sup>/<sub>4</sub> x 34<sup>3</sup>/<sub>4</sub> inches (72 x 88.2 cms)

Signed and Dated: 'PIETER / NEEFS/ D.A. /1653'

PROVENANCE:     Houstoun-Boswell Collection, Blackadder House; By family descent to the previous owner

NOTE:             This painting is one of the more elaborate compositions of Antwerp Cathedral that Neefs painted and depicts not only a large number of people and Dignitaries but also gives us an excellent idea of the private devotive altarpieces that lined the central nave and aisles.

23.

MARTINUS NELLIUS

? 1621–1719 The Hague  
Dutch School

**M**artinus Nellius was a fine painter of flower, fruit and game still lives at the time of the Dutch Golden age. Signed works by the artist are dated between 1671–1712. His place of birth is uncertain, but an inventory from 1669 has firmly established him as working in Amsterdam. He is also documented in Leiden in 1674, but he evidently moved on from there; his marriage to Sara van Meurs was registered in The Hague in 1676. It would appear that Nellius settled in this city and remained there until his death in 1719.

**A Trompe L'Oeil of various Documents, Parchment Scrolls, Sheet Music, a Feather Quill and a Stick of Sealing Wax pinned to a Deal Board with two Strips of material**

Oil on Canvas

22<sup>3</sup>/<sub>4</sub> x 26<sup>3</sup>/<sub>4</sub> inches (58 x 68 cms)

Signed and Dated: "Nellius / fecit / 1697"

PROVENANCE: Private Collection, France

NOTE: This is believed to be the only trompe l'oeil painted by Nellius whose usual subject matter was still life in the same vein as Juriaen van Streeck.

Setting this apart from many other trompe l'oeils is the very detailed depiction of the manuscripts and letters which are very clearly written, so many have very cursive script that when it is viewed closely one can see it is actually meaningless. The painting must have been a special commission and to commemorate a particular event in The Hague. A British document is rolled up on the left hand side while an official Dutch document is rolled up on the right. It may allude to the Peace of Rijswijk which was completed in 1697 and ended European hostilities or the Nine Years' War between France and the Grand Alliance (made up of England, Spain Austria and the Dutch Republic).







## PIETER DE NEYN

Haarlem 1597–1639 Leiden  
Dutch School

Pieter de Neyn lived in Leiden all his life, and is recorded as marrying there in 1617 and being described as a painter and master stonemason in his Will of 1638. However, he did spend a short time in Haarlem where it is he was a pupil of Esias van de Velde. Certainly his early works reveal the strong influence of his master, but his later paintings show more affinity with the works of van Goyen and occasionally Salomon Ruysdael.

De Neyn's subject matter of the 1630s was similar to that of van Goyen's in that he specialised in rustic scenes of dunes and farms with peasants going about their daily activities. His compositions of this date demonstrate that he had understood the innovations of his contemporaries in Haarlem, and they are often reliant upon the use of a strong diagonal for their effect. His work is usually on panel and his figures are strong and well drawn. He was one of the leading painters of the Leiden School whose works are relatively rare.

**A Landscape with Riders and Peasants by a Cottage**

Oil on Panel

11<sup>1</sup>/<sub>4</sub> x 21<sup>3</sup>/<sub>4</sub> inches (28.5 x 55 cms)

Signed and Dated: 'NEYN 1626'

PROVENANCE: Private Collection, the South of France

NOTE: Typical of de Neyn's work of the 1620s the work displays all the characteristics of his master and ultimately of Jan van Goyen whose landscapes of this date were to be of a profound influence. The hallmarks of the Haarlem painters can be seen in nearly every detail of the landscape by de Neyn from the chatting figures in the foreground, to the strolling couple and the two gentlemen on horseback, finally the ubiquitous windmill and distant church spire leaves us with no allusion as to the identity of the landscape.



## JEAN PILLEMENT

Lyon 1728–1808  
French School

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

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

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

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

### Figures in a Rocky River Landscape

Oil on Canvas

15<sup>1</sup>/<sub>16</sub> x 20<sup>11</sup>/<sub>16</sub> inches (38.3 x 52.5 cms)

Signed and Dated "Jean Pillement/ 1772"

PROVENANCE: Frederick Quinn, Springfield, Clonmel;  
Sale, Bennetts, Clonmel, 24 June 1931, lot 97;  
Private Collection, Ireland







## MARTIN FERDINAND QUADAL

Niemtschitz 1736–1808 St. Petersburg  
Austrian School

Martin Ferdinand Quadal (or Chwátal) was born in Niemtschitz in Moravia and travelled widely across Europe throughout his career. He studied at the Akademie der Bildenden Künste in Vienna and subsequently in Paris in 1767, where he gained employment with Louis-Joseph, Prince de Condé, specialising as a painter of horses. During the 1770s his travels took him further afield and records show him working in England and Ireland and exhibiting his portraits and hunting scenes at the Royal Academy. He exhibited here in 1772–3, 1791 and finally in 1793. Whilst in London in 1793 he also published his own prints of 'A Variety of Tame and Wild Animals' which he made as guides for young artists in use of their own paintings and drawings. His 1779 journey to Dublin was also a success and the Dublin Society purchased a number of his animal studies for use as study aids for the students. In 1784 he travelled to Italy, stopping in, amongst other cities, Rome and Naples. He appears to have visited Vienna again in 1787 and he is recorded in the Netherlands in 1794 and Hamburg in 1796.



Quadal eventually settled in St. Petersburg, where he famously recorded the Coronation in 1797 of Paul I and Maria Fyodorovna (the painting is now in the Saratov State Art Museum).

## Two Pointers flushing red-legged Partridges in a Cornfield

Oil on Canvas

47<sup>3</sup>/<sub>4</sub> x 67<sup>3</sup>/<sub>8</sub> inches (121.2 x 171.1 cms)

Signed and Dated: 'Quadal 1781'

PROVENANCE: Private Collection, UK

## NOTE:

Unlike his portraits which always display a quiet pathos and dignity whether painting the Aristocracy or the wonderful portrait of a Flautist, now in the Tate (T14193), this energetically painted scene reflects the exuberance of the excited dogs who leap to try and catch the fleeing partridges. Indeed from the oeuvre of Quadal this is reminiscent only of the painting dated 1772 of 'Dogs attacking two Wolves' that sold at Christie's in 1991 which shows a ferocity that is unusual in his paintings of animals. A painting of 'Two Rabbits' dated 1779 and with Rafael Valls in 2011 demonstrates the gentler and calmer style for which he is better known. and it is this quality which is reflected in his portraiture.



## JAN CLAESZ RIETSCHOOF

Hoorn 1652–1719  
Dutch School

Jan Claesz Rietschoof began his career as a pupil of Ludolf Backhuysen in Amsterdam. He is best known for depicting boats at anchor or in action and the bright and dark stretches of water reflecting a sky with lively cloud effects. These are well composed and the atmosphere especially well rendered. As with Backhuysen, dark figures often occupy the foreground in front of the light coloured sea. His high finish and meticulous detail in rigging and boat design was clearly a skill he learnt from his master.

It is also clear from his work that he must have known the paintings of Abraham Storck. Stylistically and compositionally he can be extremely close to Storck to the extent that his paintings are sometimes mistaken for those of his contemporary. It is not known if these two ever met or indeed if Storck travelled to Hoorn but they must have known each others work.

He is not known to have moved from Hoorn and his son Henrick (1678–1746) became a well known marine painter in his own right having been taught by his father.

**The Morning Gun; with numerous Figures in Boats and a Warship at Anchor in the Distance**

Oil on Panel

12<sup>2</sup>/<sub>3</sub> x 16<sup>1</sup>/<sub>2</sub> inches (32 x 42 cms)

Monogrammed in ligature: “JCR”

PROVENANCE: Deaccessioned from the National Gallery of South Africa (museum label on the reverse of the painting); Private Collection, South Africa

NOTE: In a composition that is closely related to those by Storck a small rowing boat transports an important visitor to the Warship that announces both their arrival and the morning light with a blast from one of its cannon. The billowing smoke freezes in time as Rietschoof assured brushwork captures the moment. The sunlight captured on the sails of the two smaller yachts in the foreground is particularly effective and also reminiscent of the work of Storck.







28.

ADAM SILO

Amsterdam 1674–1760  
Dutch School

Adam Silo was a very talented painter of marine compositions. He was apprenticed to Theodor van Pee (1668–1746), although his style is more akin to that of Abraham Storck. In Pee's studio he learnt his skills at painting delicate rigging and accurate rendering of the complicated and detailed work that is paramount to executing good marine pictures.

Silo was also a successful ship builder in Holland, Russia and Sweden and was employed by Peter the Great as a personal advisor on ship building. Silo in fact helped construct a massive warship, 'The Peter and Paul', for the Russian Navy. He also designed and made magnificent instruments and wrote several books on the subject of ship building, one of which is known to have been published in 1728.



**The Twee Korneelissen and other Dutch whalers in Arctic waters**

Oil on Canvas

21<sup>3</sup>/<sub>4</sub> x 26<sup>7</sup>/<sub>8</sub> inches (55 x 68 cms)

Signed: 'Adam Silo'

PROVENANCE: Wilton Gallery, London

## ADRIAEN VAN STALBEMPT

Antwerp 1580–1662  
Flemish School

**B**orn in Antwerp in 1580, of Protestant parents, Adriaen van Stalbempt moved to Middelburg after the capitulation of Antwerp to the Spanish armies, not returning to his home town until 1610. It was in Middelburg that he is likely to have learnt his trade.

On his return, Stalbempt was appointed Master of the town Guild and in 1613 married Barbara Verdelft. He was made Dean of the Guild in 1617, as well as in the year 1632 and again in 1633. He married to Barbara Verdelft in May 1613.

The artist spent ten months in London working at the Court of King Charles I and during this time van Dyck painted his portrait. His views of Greenwich with Charles and Henrietta Maria still reside in the Royal Collection.

King Charles I's invaluable patronage of the arts during his reign encouraged certain specialisation of subject matter in the works of artists in his pay. Stalbempt became a favourite landscape painter of the King's and the artist received numerous commissions from the sovereign and members of his court for landscape paintings usually containing a mythological theme.

His eclectic style is reminiscent of many of the leading artists of his time, including Jan Breughel I, Hendrick van Balen and Paul Bril.

### A Winter Landscape, with Figures in a Village

Oil on Panel

12<sup>1</sup>/<sub>2</sub> x 16<sup>1</sup>/<sub>2</sub> inches (31.7 x 42 cm)

**PROVENANCE:** Private collection, Switzerland, until 1993.  
With Johnny van Haeften, London, 1993, by whom sold to the following; Private collection, United Kingdom.  
With Johnny van Haeften, London, 1998, from whom acquired by the previous owner.

**NOTE:** Despite their popularity as a subject matter in the early 17th Century, winter landscapes by Stalbempt are rare in his oeuvre. His landscapes are usually painted with warmth and strong summery colouring.

As Stalbempt's style was so eclectic throughout his career, it is difficult to determine a date that it is likely this winter landscape was executed. He, also rarely dated his works. However, it is likely to have been painted in Antwerp and the coherent composition and the meticulous brushwork, particularly evident in the detailed facades of the houses, point to his mature style. It is just possible that this panel may have been part of a series of the four seasons. A signed and indistinctly dated [1614] panel of nearly the same dimensions representing summer is in Leipzig. However, given the popularity of winter scenes it may also have served as an independent picture.









## ABRAHAM JANSZ. STORCK

Amsterdam 1644–1708  
Dutch School

Of the three Storck, or Sturck, brothers, the most prolific and accomplished was Abraham. Almost none of Johannes's work has survived and about fifty paintings (and seventy five drawings) can be ascribed to Jacobus with any certainty. Abraham trained and worked with his father, Jan Jansz Sturck (a *fijnschilder* painter), and his brother Johannes who was fifteen years his senior. Abraham's fellow Amsterdam marine painter, Ludolf Backhuysen, also had a considerable influence on his work. He joined the Guild of St. Luke in Amsterdam in 1688 when he married Neeltje Pieters van Meyservelt. Abraham's work encompassed all manifestations of marine painting, such as naval battles, topographical and imaginary harbour scenes, Rhine views, and best of all, his views of recreational sailing and boating on the Amstel and Vecht rivers. It was not only Backhuysen but also Jan Abrahamsz Beerstraten who was to prove influential, especially in his naval battle paintings and townscapes. Despite the age gap the two artists were close friends and they were also distantly related by marriage.



Abraham's work is distinguished by skillful draughtsmanship and use of bright colours, two characteristics that were eminently suitable for his numerous depictions of Italian coastal and harbour scenes. These often contain prominent architectural and sculptural features which are recognisable. The compositions themselves would appear to be imaginary, given that Storck is not recorded as ever having travelled to Italy.

### A View of Napflion in Greece, with Dutch Indiamen, Galleys and other Vessels Offshore

Oil on Canvas

23½ x 31½ inches (59.7 x 80 cms)

Signed: 'A.Storck'

PROVENANCE: Captain F.C. Holdsworth, Widdicombe House, South Devon;  
Sale, London, Christie's 9 November 1951, lot 11, £241.10s to Speelman;  
With Edward Speelman, London;  
Private Collection, UK

NOTE: At least two examples of the Peloponnesian port of Napflion are known by Storck but with different boats populating the harbour. This one and another recorded as being in the collection of C. Beckett in the Rkd (no. 80038).

Interestingly, Storck uses this composition in a variety of exotic landscape destinations which he painted early on in his career. A comparative work of Smyrna in Turkey, sold at Christie's London in 2005, shows a similar banded composition of ships in the foreground with the Mediterranean harbour beyond. The brooding sky takes up nearly two thirds of the landscapes in all these examples. He is not known to have visited the Mediterranean but instead probably based his designs on engravings and drawings.

Napflion was an important harbour in southern Greece. Captured in 1540 by the Ottomans it was retaken by the Venetians in 1685, during Storck's lifetime and this was when the castle of Palamidi was built. It is possible this painting was a commission to mark this Venetian victory. Not long after, in 1715, the Ottomans recaptured it and held it until 1822 when the Greeks seized it in the Greek War of Independence.



## PIETER TILLEMANS

Antwerp 1684–1734 Norton, Suffolk  
English School

**P**eter Tillemans was born in Antwerp, the son of a diamond cutter, and came to England in 1708 with his brother-in-law Peter Casteels, when they both worked as copyists for a picture dealer called Turner. He achieved some reknown for his copies of works by David Teniers, and his knowledge of horses was probably gained from copying the battle scenes of the French painter Jacques Courtois. He is recorded in Kneller's Academy from 1711, although he is not known widely for his portraiture.

Tillemans' importance, however, rests on the fact that he was one of the most prominent of the early British sporting artists and he was especially favoured for his views of country houses and rendering of topography. He became a member, and in 1725 Steward, of the Virtuosi Club of St. Luke to which Wootton and Seymour also belonged. He was a close friend of Wootton's and they often collaborated on their larger commissions, given to them by the likes of the Earls of Spencer and Derby, and Dukes of Devonshire, Rutland and Somerset.

Amongst his pupils were Pieter Angellis, Arthur Devis and Josef Frans Nollekens, as well as Byron's grandfather, the amateur watercolourist, William Byron.

**A View of London with Westminster Bridge, Westminster Abbey, St. Pauls, Lambeth Palace and Randall's Mill**

Oil on Canvas

24 x 44 inches (61 x 111.9 cms)

PROVENANCE: Collection of Percy Rivington and Evelyn Sloane Pyne

NOTE: Randalls Mill, which was situated by the creek of the River Effra as it joined the Thames, was a tower mill. It was the largest of the three windmills in Nine Elms and was known as Randall's from circa 1770 to 1829 when it was run by John Cornwall.

It was a stone-built wind-driven corn mill with three storeys above the wharf and originally had four sails which later became double-shuttered with the addition of a fantail. Historians are divided as to whether it was always utilised as a corn mill or whether it was later associated with the manufacture of either starch, a local china mill or cement factory.

Nine Elms, or Nyne Elmes as it was known in the mid-17<sup>th</sup> century, was a low-lying marshy area with osier beds which flooded regularly. The name was derived from the pub which was situated on the south side of the lane close to the river bank with elm trees in front of it. This brewhouse and inn, together with a farm, had been among the earliest buildings in the area and was mentioned in a report in 1645 by Battersea churchwardens. There had also been a fort nearby, according to William Lithgow's Survey of the Civil War defences of London in May 1643.

A hamlet had grown up at the very tip of the parish of Battersea and probably owed its growth to the fact that it was on the stretch of lane which ran for about two hundred metres along the Thames bank. This lane was connected to the Wandsworth turnpike and would be the first that travellers from London would encounter on their way to Battersea.

Despite its swampy ground, it began to attract industry with the windmills and a water mill. The latter was a tide mill which had been set up in about 1760 by David Ponton and was still in use in the mid-19<sup>th</sup> century. By the time of the early 1700s, Nine Elms had become the main industrial area around Vauxhall with timber companies lining the riverbank and docks and jetties specifically for timber and lime to be loaded from the wharfs on to barges also appearing. Other businesses which could take advantage of the access to the river transport and plenty of water such as potteries and brewing, also became established. There was plenty of work to be found in support of this industry which apart from labourers and factory workers also included barge owners, lightermen, suppliers of hay and straw for horses, peddlers, contactors and sack hirers.

Nine Elms and Randall's Mill also feature in paintings by Samuel Scott, whose 1765 west-facing painting (now in Tate Britain) towards the setting sun, depicts Nine Elms Pier with a row of elms behind which are presumed to be the ones after which the hamlet became known. They also appear in works by John Varley, Pieter de Wint and a drawing by S. Owen which was engraved and published in 1809.







## JAN VERMEULEN

Haarlem act. 1638–1674  
Dutch School

**S**adly there is very little documentary information on Jan Vermeulen, or Van der Meulen, who must have been one of the leading painters of 'Vanitas' still-lives of the seventeenth century working in Haarlem. He belongs to the circle of Pieter Potter, Pieter van Steenwyck and the early Jan Davidsz. de Heem. He sometimes signed his works with initials or 'Vermeulen' or 'van der Meulen'.

His still lives are mentioned in a number of mid 17th Century Haarlem inventories and for having to pay a fine to the Guild in 1655 for certain failures as a Guild member but other than that there is nothing that mentions him further. It is possible that he could be identified with the mention of a painter, Johannes van der Mollen who is in a Guild document of 1651 but this is not certain.

**A Still Life of an open Book, a Globe, an Hourglass, an Inkwell, closed Books and Musical Instruments**

Oil on Canvas

40<sup>3</sup>/<sub>4</sub> x 33<sup>1</sup>/<sub>4</sub> inches (103.5 x 84.3 cms)

Signed on the Hourglass: 'IVM'

Provenance: Johann Peter Clemens (1820-79), owner of the private Banking House Clemens, Koblenz;  
By inheritance to his daughter Angelika Liebieg (1847–1919), Schloß Liebieg, Kobern-Gondorf  
and Reichenberg (now Liberec, Czech Republic);  
By inheritance to the previous owner.

Note: A comparable painting by the artist, with a similar composition in reverse, is in The Mauritshuis, The Hague (inv. no. 402).

Vermeulen's Vanitas still lives are extremely accomplished and complicated arrangements of elements that create highly atmospheric reminders of the frailty of human existence. For an artist of his skill in is unusual to know so little about him, nonetheless, for now he remains somewhat of an enigma. He certainly deserves higher recognition for his ability and invention and undoubtedly something will be unearthed eventually.

## FRANS VERVLOET

Malines 1795–1872 Venice  
Belgian School

**F**rans Vervloet was born in Malines, Belgium, and began his career as a pupil of his brother Johannes Josephus. From early on in his career he travelled extensively throughout Europe and especially in Italy.

Many Northern European artists travelled to Italy in the early part of the 19th Century and their interest in recording landscape ‘en plein air’ took the form of oil sketches on paper as the most practical way to capture information quickly on the spot (Posillipo School). Frans Vervloet came to Rome in 1822 where he met Francois Marius Granet, who greatly influenced him. In 1825 he moved to Naples, where he was to spend much of his life and where he befriended the famous landscape artist Anton Sminck van Pitloo. With the help of Pitloo Vervloet established himself as a leading ‘vedute’ painter and key member of the ‘School of Posillippo’ as well as gaining the patronage of the King of Naples. Ferdinand II, visiting Venice en route to Vienna to marry the Archduchess of Austria, purchased two paintings from the artist and commissioned three sizeable canvases, which took three years to complete. Many further commissions from the King were to follow and Vervloet was appointed to the role of court painter. With the endorsement of the Court of Naples his topographical views found widespread fame and in 1845 the King presented him officially to Tsar Nicholas I of Russia.

Vervloet eventually settled in Venice where he died in 1872.

**A Moonlit View of *Piazza St Marco*, Venice looking South across the Lagoon towards San Giorgio Maggiore**

Oil on Tin

5 x 7<sup>1</sup>/<sub>8</sub> inches (12.5 x 18 cms)

Signed, Inscribed and Dated: “Vervloet, Venise.34”

PROVENANCE: Private Collection, Switzerland

**A View of the mouth of the Canale Grande, Venice, from the Punta della Dogana looking across to St Mark’s Square and down the Riva degli Schiavone**

Oil on Tin

5 x 7<sup>1</sup>/<sub>8</sub> inches (12.5 x 18 cms)

Signed, Inscribed and Dated: “F. Vervloet, Venise 1834”

PROVENANCE: Private Collection, Switzerland

**A View of Venice with Figures on the Riva degli Schiavoni looking towards St Mark’s Square, the Biblioteca Nazionale Marciana and Santa Maria della Salute in the distance**

Oil on Tin

5 x 7<sup>1</sup>/<sub>8</sub> inches (12.5 x 18 cms)

Signed, Inscribed and Dated: “F. Vervloet, Venise 1834”

PROVENANCE: Private Collection, Switzerland







## WILLEM VAN VLIET

Delft circa 1584–1642  
Dutch School

**V**an Vliet began his career in Delft and later, in 1613, became a pupil of Michel van Mierevelt. He became a member of the Guild in Delft in 1615 and in 1634 was elected President.

Van Vliet's works are very rare but his portraits are readily recognisable. They are light in hue and are a little prosaic. The sitters, usually in half or three-quarter length, are pale in countenance and his palette delicate and well chosen. In some of his conversation pictures, his work is reminiscent of the late work of Pieter de Hoogh.

His first wife Maria Jacobsdr Storm van Wena died in 1622 only four years after they married, he married again in 1636 to Jannetje Heyndricks van Buyren but he is not known to have fathered any children. Willem van Vliet had a number of pupils, the most prominent being his nephew, the great church interior painter, Hendrick Cornelisz.

**A Portrait of a Young Boy, aged 8, in a red Suit and white Lace Collar standing with a Whippet**

Oil on Panel

50<sup>3</sup>/<sub>4</sub> x 35<sup>1</sup>/<sub>2</sub> inches (129 x 90 cms)

Signed, Inscribed and Dated: 'AEta: 8. a° 1636./ van der Vliet fecit'

PROVENANCE: Jean-Baptiste Eugène de Thiac (1806–1892);  
Ex Collection Count and Countess de Ribes, Paris

NOTE: Unusually for a work by Van Vliet, the young boy is shown full length, which it can safely be presumed, meant that the boy was from an important Delft family. This is further confirmed by his rich and elaborate costume. The bright red suit with elegant detailing, richly plumed hat and voluminous rosettes on his shoes, as well as his four legged companion with a richly adorned collar point to a family of some means and importance.

An equally impressive full length of a young boy (possibly Cornelis Gael, aged 5) in even more elaborate dress and the same size as our painting is in the Kasteel Museum Sypesteijn, Loosdrecht (inv nr 38).



## DOMENICUS VAN WIJNEN, CALLED ASCANIUS

Amsterdam 1658–1698  
Dutch School

Domenicus van Wijnen was the son of Dirk Harmens van Wijnen and Anna Geerturd Everaerds. He became a pupil of Willem Doudijns, the Baroque classical painter in The Hague in 1674. Doudijns had been a member of the *Bentvueghels* in Rome and he must have encouraged his young apprentice to go there too as he is recorded there from 1680–90. According to Houbraken he too became a *Bentvueghel* and it was with this group that he gained the nickname, Ascanias. He returned to Amsterdam, his home town, circa 1690 and remained there until his death.

In his relatively short life and career he quickly became a painter of great drama in the allegories and scenes of witchcraft he accomplished. The influence of both his teacher and his ten years in Rome are enthused in his paintings and he cannot fail to have been heavily impacted by everything around him.

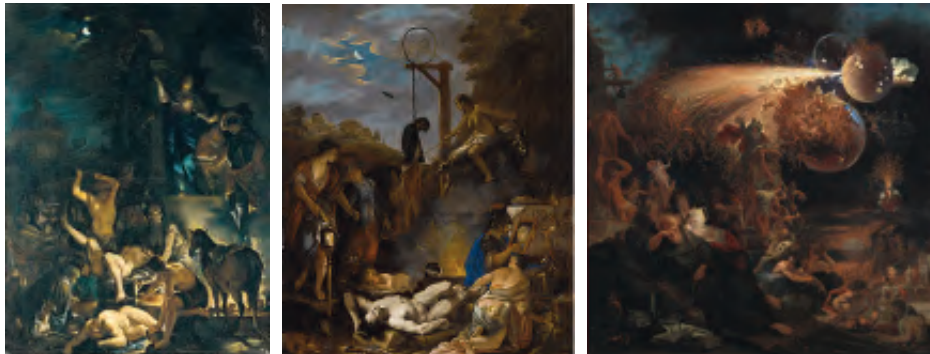
## Scenes of Witchcraft

Oil on Canvas  
39<sup>3</sup>/<sub>8</sub> x 33 inches (100 x 84 cms)

PROVENANCE: Private Collection, Austria

NOTE: Depictions of witchcraft, sorcery and sinister scenes on this scale were somewhat of a speciality of van Wijnen. We know of three other paintings of this type by the artist and all show the dramatic lighting source, well thought out composition, full of horror, twisting shapes and violence. Two examples have been at auction at Sotheby's, one in 2003 (10th July, lot 130) and the second in 2016 (7th July, lot 131). The National Gallery of Ireland has a signed third example of 'The Temptation of St. Anthony' (NGI.527). Our example appears to show a well dressed young man sleeping who is clearly enduring some form of nightmare.

The light source from these three is usually artificial and shielded from direct view. In our painting van Wijnen has cleverly used the open window to throw light into the darkened room which, in a little show of a sense of humour, a donkey pokes his head through.

















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London	National Portrait Gallery The Tate Gallery The Museum of London Wellcome Institute National Maritime Museum, Greenwich
Oxford	Oxfordshire County Museum
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Preston	Harris Museum and Art Gallery
Sudbury	Gainsborough House

## Australia

Melbourne	National Gallery of Victoria
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## Belgium

Brussels	Musées Royaux des Beaux Arts de Belgique
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Toronto	Royal Ontario Museum
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Hillerød	The Museum of National History, Frederiksborg Castle
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## France

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Pau	Musée National du Château de Pau
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Ulm	Ulm Deutsches Brotmuseum
Weinsberg	Museum of Weinsberg

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Jerusalem	Israel Museum
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Luxembourg	Musée de la Ville de Luxembourg Musée National d'Histoire et d'Art
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Madrid	Academia de San Fernando
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## Switzerland

Basel	Kunst Museum
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California	Stanford University Collection
Chicago	Institute of Chicago
Dartmouth	Hood Museum of Art
Ithaca	Herbert F. Johnson Museum of Art, Cornell University
Los Angeles	The John Paul Getty Museum
Michigan	Detroit Institute of Arts
Minneapolis	Minneapolis Museum of Art
Mississippi	Lauren Rogers Museum of Art
Nebraska	Joslyn Art Museum
Oregon	Portland Museum of Art
Rhode Island	Rhode Island Museum of Art
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Puerto Rico	Ponce Museum
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