



# 2022 RECENT ACQUISITIONS

## **RAFAEL VALLS LIMITED**

OLD MASTER PAINTINGS

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## ACKNOWLEDGEMENTS

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*Front and Back Cover:*

David Teniers the Younger 'A Portrait of a Young Lady in a Blue Dress after Palma il Vecchio', (detail) cat. no. 26.



# Catalogue of Works

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

1.

PIETER DE BLOOT

Rotterdam c.1601–1658

Dutch School

Pieter de Bloot was born in Rotterdam in 1601 and lived there all his life. He married three times and had one son, also named Pieter, who died in 1652. He is best known for producing genre subjects, mainly interiors, and these are very reminiscent in style and mood of the Flemish painters, Adriaen Brouwer and David Teniers, although they are slightly warmer in colouring. He is also known to have painted some religious scenes and his landscapes are extremely rare and strongly influenced by the work of Jan van Goyen and Joost Cornelisz. Droochsloot.

His interiors are usually signed in full while his landscapes generally bear the small monogram 'PDB'. His work is similar to that of the other Rotterdam painters of rural and genre scenes, such as Cornelis Saftleven and Hendrick Martensz. Sorgh. He is listed as the teacher of François Ryckhals and Adriaen Lucasz. Fonteyn. He died in Rotterdam in 1658.

**A Peasant Family in an Interior**

Oil on Panel

10<sup>9</sup>/<sub>16</sub> x 12<sup>13</sup>/<sub>16</sub> inches (26.8 x 32.6 cms)

Indistinctly signed on the Cupboard

PROVENANCE: Hugo von Hofmannsthal, Rodaun, Vienna

NOTE: This small panel is typical in the work of de Bloot. His figures have instantly recognisable features with rounded faces and bulbous noses. He also imbues his characters with a small touch of humour. Despite this his paintings are usually faithful to peasant life and make no effort to paper over the harsh realities of the life they led.





2.

GIUSEPPE BORSATO

Venice 1771–1849

Italian School

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

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

**A View of the Grand Canal looking past the Punta della Dogana into the Lagoon, Venice with the Palazzo Corner della Ca' Granda on the left**

Oil on Panel

8½ x 11¼ inches (21.5 x 28.5 cms)

Signed au verso: “Borsato F. l'anno 1828”

PROVENANCE: Private Collection, Austria

NOTE: Inscribed au verso is a later dedication:  
“Zur Erinnerung an Baronin Rieger, 22/7 1919”  
Professor Roberto De Feo has confirmed the attribution by high-resolution photograph.



3.

ELIAS VAN DEN BROECK

Antwerp 1650/1–1708 Amsterdam  
Dutch School

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

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

**A Still Life of Oysters, a Peach, a Chestnut, an Orange and a Pomegranate with a Silver Gilt Cup and Cover and Cabbage White Butterflies**

Oil on Panel

13½ x 16½ inches (34.5 x 42 cms)

Signed: “Elias V.D. B...”

PROVENANCE: Private Collection, France

NOTE: This still life is an early example of a Still Life by van den Broeck soon after he had left the studio of Jan Davidsz. de Heem, circa 1669–70. The lavish composition and succulent fruit is reminiscent of both the handling of paint, colour and design of the elder de Heem.





4.

CHARLES BROOKING

Deptford 1723–1759 London  
English School

Brooking was a pupil of his father, Charles, who was a painter and decorator. It is thought that he was employed in a shipyard in Deptford early on in his career and it was here that he gained such in depth knowledge of his subject matter. He was deeply indebted to the work of Willem van de Velde II and was influential to the marine painters Dominic Serres and Francis Swaine.

His paintings, and especially those held in the National Maritime Museum, London are important historic records of some maritime events. He was recorded in 1752 as a ‘celebrated painter of seascapes’ and was working for the naturalist John Ellis as a botanical draughtsman at the time. His attention to detail in his botanical illustrations was also reflected in his maritime paintings, where detail was key to any self respecting expert on ships and their actions. In 1754 he was commissioned by the Foundling Hospital to paint a huge pendant to a painting by Peter Monamy. ‘A Flagship Before the Wind Under Easy Sail’ was the result and this was clearly a success as he was elected as Governor and Guardian of the Hospital soon after that.

Despite his substantial oeuvre and apparent success, Brooking died of consumption, destitute and unable to support his family.

**A Beach Landscape with a Fishing Boat anchored ashore and further Shipping beyond**

Oil on Canvas

10<sup>1</sup>/<sub>8</sub> x 14<sup>1</sup>/<sub>8</sub> inches (25.7 x 35.8 cms)

Signed: ‘C. Brooking’

PROVENANCE: With Colnaghi, London, 1958:  
Collection of Miss Donner

LITERATURE: Col M. H. Grant, *Old English Landscape Painters*, 1925 (illus.);  
*Burlington Magazine*, February 1958 (illus.);  
David Joel, *Charles Brooking 1723–1759 and the 18th Century British Marine Painters* (Antiques  
Collectors’ Club, 2000), p.135, cat. no.103B, p.137 (illus.)

EXHIBITED: Aldeburgh, Aldeburgh Festival of Music and the Arts, and Bristol, Bristol City Art Gallery, Paul Mellon  
Foundation for British Art, Charles Brooking, 1723–1759, Paintings, Drawings and Engravings, June-July  
1966, no.47



## 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 1580. He first worked for Emmanuel-Philibert from about 1568 and subsequently for his successor Charles-Emmanuel, painting mostly court portraits and religious subjects. It is also known that he painted the decorative schemes for a number of palaces, notably the Grand Gallery for Carlo Emanuele I, which has since been destroyed by fire.

In 1585 Kraek accompanied Emanuele Filiberto I to Zaragoza on the occasion of the Duke's wedding to Infanta Catalina Micaela, daughter of Philip II. He also went with him on a second trip to Spain on a political visit (a mark of the high regard the Duke of Savoy held him in) and he possibly painted the King's portrait on this occasion.

Stylistically, he left Holland far behind and indeed gained most of his influence from the Spanish painters who also worked at the Savoy Court, particularly Alonso Sanchez Coello and Juan Pantoja de la Cruz.

## A Portrait of Emanuele Filiberto of Savoy, future Viceroy of Sicily (1588–1624)

Oil on Canvas  
45 x 69 inches (114 x 175 cms)

PROVENANCE: Fernando de Aragón, VIII Marqués de Casa Torres;  
By descent in the family of the previous owner.

NOTE: Prince Emanuele Filiberto of Savoy (1588–1624), the future Viceroy of Sicily, was the grandson of the eponymous Grand Duke and third son of Carlo Emanuele I and the Infanta Catalina Micaela of Austria. Originally destined for an ecclesiastical career (he was made prior of the Holy Cross in Jerusalem in 1598), the son veered away from this vocation in favour of music, dancing, riding, hunting and military activities.

Philip II being his maternal grandfather, Emanuele Filiberto received his education and military training in Spain from 1603–1606 together with his older brothers Filippo Emanuele (1580–1605) and Vittorio Amedeo (1587–1637).

Whilst in Spain, the eldest brother Filippo Emanuele caught smallpox and died, at 25 years of age and as yet unmarried. In 1606 his siblings returned to Savoy for Vittorio Amedeo, next in the bloodline, to be proclaimed heir to the throne.

By 1610 Emanuele Filiberto was back in Madrid, entrusted with the position of Admiral to the Spanish Fleet. Thriving on the confidence that the King placed in him, the young prince excelled in his new role; so much so that in 1621 he was made Viceroy of Sicily. Emanuele Filiberto remained in Sicily for the rest of his life, which was cut short by the plague in 1624, when the prince was only 36 years old.

He is buried in the Panteon de Infantes in the Monastery of El Escorial. An excellent portrait of him by Anthony van Dyck hangs in the Dulwich picture gallery.







6.

HENRY BERNARD CHALON

London 1770–1849

English School

Son of the Dutch engraver Jan Chalon (1749–95), Chalon studied at the RA Schools specializing in sporting and animal painting. He enjoyed a great deal of Royal patronage, first from Federica, Duchess of York in 1795 and later the Prince Regent, Princess Charlotte and William IV. His work for the Royal family also led him to work for prominent figures in society. However, despite his popularity and regular entries to the RA (between 1792 and 1847) he never actually became a member. He is also recorded as exhibiting at the British Institution.

He is best known for his equestrian and dog paintings but he is also known to have painted a few more unusual exotic menagerie paintings, mostly for the Royal family.

His daughter Maria, a miniaturist, also exhibited a great deal at the RA between 1819 and 1840 and then later as Mrs Henry Mosley between 1841 and 1866.

**Thompson's Gazelles, a Muntjac and Sika Hinds in a Landscape**

Oil on Canvas

20 x 24 inches (50.8 x 61 cms)

Signed lower left: "H.B. Chalon"

PROVENANCE: Private Collection Cape Cod, Massachusetts

NOTE: This painting, most likely a study of a menagerie subject is similar to the pair of paintings of Monkeys and an Emu, dated 1813 and sold at Sotheby's, 2nd May 2012, lots 197 and 198.



By the time the Prince Regent became George IV in 1820 his menagerie had grown to quite a size and included many exotic creatures which he had started to collect in 1811. The crowning glory of the collection was the Namibian giraffe that arrived in 1827 from Mehmit Ali, Pasha of Egypt. The first giraffe to have arrived in Britain, she was famously painted by Jacques-Laurent Agasse in 1827. The animals were kept in thatched houses at Sandpit Gate Lodge in Windsor Great Park.

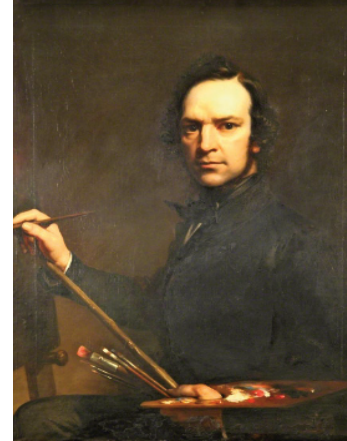


**WILLIAM DANIELS**

Liverpool 1813–1880  
English School

William Daniels was the son of a brick maker from Liverpool. He studied drawing at the Royal Institution in Liverpool and pursued a career as a wood engraver having been encouraged by an engraver named Mosses. Against his father's better judgement he pursued his artistic career in drawing lessons when not bricklaying. He established himself finally as a portrait painter there, for which he is predominantly known and was nicknamed 'the Rembrandt of Liverpool'. His dramatic candle light effects gained him a ready supply of commissions. He exhibited in Manchester and once at the Royal Academy where he was complimented by the President.

William Daniels was well read and led a rather reckless and bohemian life – "He drank heavily, consorted with pugilists, pedlars, tramps, mummers and so forth, sang a good song, never refused a dram and did much of his work for public houses". Indeed it is said that he would have had a much more illustrious and successful career had he cared as much about his work as he cared for carousing!

**Native Americans at Mr Catlin's Exhibition in 1839**

Oil on Board

117/8 x 87/8 inches (30 x 22.5 cms)

NOTE: The reverse of the picture bears the following inscription: "A sketch by Daniels Red Indians of North America taken from Life at Mr Catlin's Exhibition. An original sketch by J. Daniels of Liverpool"

Trained as a lawyer, Pennsylvania-born George Catlin (1796–1872) gave up his legal endeavours in order to pursue a career in art and, following an inspiring meeting with a tribal delegation of Plains Indians, Catlin was determined to honour their customs in his art. From 1832, he began to produce a vast collection of paintings and he also amassed some of the tribes' artifacts (including a 7m-high tepee) in order to bring his pictures to life. Catlin travelled to Europe in 1839 to show his so-called 'Indian Gallery' in London, Brussels and Paris. He was accompanied on his journey by some Plains Indians, who were keen to see Europe and to be simultaneously honoured for their traditions. Catlin found that the nine Ojibwas and fourteen Iowan Indians drew larger crowds and they were even invited to Windsor Castle to perform ritual dances and show off their sporting prowess to Queen Victoria. In Paris, Charles Baudelaire was impressed to see that Catlin had captured the proud and noble spirit of the Indian race. Encouraged by this and similarly enthusiastic responses from others attending his exhibitions, Catlin tried to sell the collection of over 600 pictures en bloc to the US Government. However, failing to find an appetite amongst the Government officials for this vast archive of social history, Catlin was obliged to sell it to a collector to defray his mounting debts. It is now to be found, almost entirely complete, in the Smithsonian American Art Museum in Washington, DC.







## ENGLISH SCHOOL CIRCA 1740

**A View of Packwood House in Warwickshire**

Oil on Canvas

56 x 89½ inches (142 x 227 cms)

PROVENANCE: Private Collection, UK

NOTE: This fascinating bird's-eye panorama undoubtedly depicts Packwood House in Warwickshire. First built between 1556 and 1560 as a timber framed house for John Fetherston, it was given to the National Trust in 1941 by the then owner Graham Ash. He, in turn, inherited the house from his father, the Birmingham industrialist, Alfred Ash.

Another National Trust house not far from Packwood and also in Warwickshire is Charlecote Park, which was built by Sir Thomas Lucy in 1558. Interestingly, Charlecote appears to have been painted by the same artist as our picture of Packwood. Both paintings display the compositional features and perhaps more convincingly both have figures (allegorical or real) in the bottom left corner.

It is known that artists who specialised in painting this type of panoramic view, whether it was of a country house or a town, would travel around the area looking for work. It is highly likely that this is the case with these two paintings of Packwood and Charlecote, which were painted around the same date.

We are grateful to Thomas Jenner-Fust who has suggested an attribution to John Lewis (active 1736–1776).



## PAULUS CONSTANTIJN LA FARGUE

The Hague 1729–1782  
Dutch School

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

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

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

### The West Singelgracht and its three Windmills, The Hague seen from the Loosduinsebrug

Oil on Panel

15<sup>5</sup>/<sub>8</sub> x 19<sup>3</sup>/<sub>8</sub> inches (39.7 x 49.2 cms)

Signed and Dated lower Left: 'P.C. la Fargue Pinx 1760'

PROVENANCE: Hendrik Verschuring (1695–1769), The Hague;  
until his sale Rietmulder, The Hague, 17th September 1770, lot 63 with its pendant;  
Jan Bisschop (1680/81–1771), Rotterdam;  
Adrian Hope (1709–1781) & John Hope (1737–1784), Amsterdam until 1782;  
Private Collection, Wiltshire, UK;  
Private Collection, UK

LITERATURE: E. Wiersum, 'Het schilderijen-kabinet van Jan Bisschop te Rotterdam', *Oud- Holland* 25, 1910, p. 185;  
J.W. Niemeijer, 'De kunstverzameling van John Hope (1737–1784)', in: J.P. Filedt Kok, C. van Hasselt & J.W. Niemeijer (red.), *Verzamelen in Nederland*, Haarlem 1982 (*Nederlands Kunsthistorisch Jaarboek* 32 [1981]), p180, no 73.

NOTE: This painting is something of a rarity in the oeuvre of P.C. La Fargue. It was painted as a pendant to a painting by his brother, Jacob Elias. There is also, as is very typical with his work, a preliminary drawing, dated 1757.



We are grateful to Charles Dumas for his kind assistance in cataloguing this work and for confirming that it will be included in his forthcoming catalogue raisonné on the La Fargue family.





(Actual size)

10.

FLEMISH SCHOOL 17TH CENTURY

**A Miniature Portrait of an elegant Lady with a Lace Collar**

Oil on Copper, oval  
2<sup>3</sup>/<sub>4</sub> x 2 inches (7 x 5 cms)

PROVENANCE: Private Collection, France

NOTE: This charming miniature has been heightened in gold to give the jewellery extra lustre.



11.

JOANNES FYT

Antwerp 1611–1661

Flemish School

Joannes Fyt was born in Antwerp and at the very young age of eleven was apprenticed to Jan van den Bergh. Having trained there for a few years Fyt moved to the studio of Frans Snyder's whose paintings of game birds with hounds and larger hunting scenes with stags, bears and wild boar were to influence the young artist immensely.

Fyt became a Master in 1630 and three years later moved to Paris. In 1635 he moved on to Italy where he travelled extensively, visiting Venice, Rome and Naples.

In 1641 Fyt returned to Antwerp and, apart from a brief visit to Holland in 1642, he was to remain in his home city for the rest of his life. In 1654 he married Joanna Francisca van den Zande and they had four children together.

Joannes Fyt is known to have collaborated with other painters such as Jan Brueghel the Younger, Erasmus Quellinus, Theodor van Thulden and Thomas Willeboirts in his larger paintings, with these artists supplying the figures. However, the artist was supremely competent in his execution of smaller paintings, rendering fur and feathers in a masterly fashion. Most of his paintings are signed, usually in full, and from 1638 he often dated his paintings, giving us an excellent understanding of his artistic development.

Joannes Fyt is known to have painted some flower pictures; these are extremely rare but show no less skill in their execution. His most important pupil was Pieter Boel.

**A Hunting Dog with Game including Partridge, a Woodcock and various Song Birds at the Foot of a Tree**

Oil on Canvas

23<sup>1</sup>/<sub>16</sub> x 33<sup>7</sup>/<sub>16</sub> inches (58.6 x 85 cms)

Signed and Dated: "JOANNES.FYT. / 1648"

PROVENANCE: Private Collection, Tuscany;

Acquired from the above by the previous owner approximately 40 years ago.





(Actual size)



**NICHOLAS HILLIARD**

Exeter 1547–1619 London  
English School

Nicholas Hilliard was a renowned goldsmith and ‘limner’ whose miniature portraits of Elizabethan and Jacobean court members have become symbolic of the age. Characterised by red and blue backgrounds, crisp detailing and gilt lettering his pocket sized paintings have become instantly recognizable and reflective of the Elizabethan era. Despite his noted success, however, he was beset by financial troubles throughout his life.

The son of Richard Hilliard, a goldsmith by trade and subsequently Sherriff of Exeter in 1568, Nicholas had a fairly privileged upbringing. He was later attached to the family of John Bodley, a strongly Protestant family who moved to Geneva at the accession of the catholic Mary I to the English throne. By 1557 Hilliard too was in Geneva, but it is not clear what early training he received. On his return to England he was soon apprenticed to Robert Brandon, Queen Mary’s jeweller. By 1569 he had become a freeman of the Worshipful Company of Goldsmiths.

His timing could not have been more fortuitous. At the time there was a vacant spot as court portrait painter and he was immediately employed. His ‘Phoenix’ and ‘Pelican’ portraits of Elizabeth, dated 1572-76, are testament to his meteoric rise to fame. Oddly he decided to go to France in 1576, despite this success and having recently married. He certainly became well known there but he failed to secure the necessary patronage and was soon back in England. The experience was, however, important for his artistic development. The Queen and her court continued to patronise him, but it was also around this time that he proved to be short of financial acumen and his disastrous decisions left his finances in disarray.

Hilliard’s studio in St Martins-in-the-Fields, near the Court, became an important hub of activity. His best pupil, Isaac Oliver, went on to become a highly successful miniaturist in his own right, while his son Laurence was sadly not as capable. John Donne’s poem of 1597, ‘The Storm’ praises Hilliard and his work, illustrating how well regarded he was by his contemporaries. Indeed, it has now been confirmed that he was the author of the important treatise, circa 1600, on miniature painting “The Art of Limning”.

**A Miniature Portrait of King James I**

Watercolour and Gouache on Vellum  
1½ x 1¾ inches (4.2 x 3.4 cms)

PROVENANCE: Private Collection, Spain.

NOTE: This small miniature is comparable to the example by Hilliard in the Victoria & Albert Museum of the same sitter (P.3–1937). It is the pendant to the miniature of Princess Elizabeth, Queen of Bohemia.

James I inherited the throne from the great Queen Elizabeth in 1603. He was the son of her great adversary, Mary, Queen of Scots, who had a strong claim to the throne of England. James also held the crown of Scotland as James VI.

**MELCHIOR D'HONDECOETER**

Utrecht 1636–1695 Amsterdam  
Dutch School

**M**elchior d'Hondecoeter was a pupil of his father, Gysbert d'Hondecoeter, in Utrecht. He started work in the Hague and by 1663 had settled in Amsterdam. After his father's death in 1653 he continued studying under his uncle Jan Baptist Weenix, whose works were to prove more influential to the young artist.

Hondecoeter seldom departed from the subject matter of depicting wildfowl, poultry and other exotic species of birds in landscape and farmyard settings. He was acknowledged even in his own lifetime as the master of Dutch bird painting, although many extremely fine still lives by Hondecoeter also exist. These consist mostly of dead game with hunting implements and show just as much attention to detail as in his paintings of live birds.

A natural draughtsman with brilliant powers of observation, Melchior excelled at catching the movement of birds in full action. He often included turkeys or cockerels duelling, or birds of prey flying in to attack, which added considerably to the drama of his work. One of his most interesting innovations was to cut off plants or birds at the edge of a painting, a technique that greatly increases the feeling of naturalness. Melchior introduced classical features into many of his paintings which tends to give them a slightly Italianate feel.

Hondecoeter's works were highly regarded in late seventeenth century Holland, and were to greatly influence many of the 18th century painters of the same genre.

**A Menagerie of Exotic Birds in a Landscape**

Oil on Canvas

39½ x 55 inches (100.3 x 139.6 cms)

Signed: 'M.D.H.F'

NOTE: The depicted birds include: muscovy ducks; guinea fowl; sulphur-crested cockatoo; bittern; secretary bird; blue tit; goldfinch; chickens; jay (?).

This intriguing composition appears to be a very early work by the artist when he was still heavily influenced by his father. Joy Kearney has even suggested that this may be a collaboration between father and son.







**JAMES LATHAM**

Thurles, County Tipperary c.1696–1747 Dublin  
Irish School

James Latham was probably related to the Lathams of Meldrun and Ballysheehan. Having begun his artistic career nearer to home he went to Antwerp for a study year in 1724 and became a member of the Guild there. He was back in Dublin in 1725. He must have visited London at some point in the 1740s as his work is so influenced by the artists of the period, in particular Joseph Highmore and William Hogarth. The great poet Anthony Pasquin dubbed him 'Ireland's Van Dyck'. One of his masterpieces of the Rt. Hon. Sir Capel Molyneux now in the Tate (N05801) shows just how much influence Hogarth had on him.

Latham's self portrait of c.1730 in the National Gallery of Ireland (NGI. 4589) shows a confident man, his hand thrust manfully into his waistcoat and looking, almost disdainfully, at the viewer. It demonstrates a man clearly believing in himself and his status and his success as an artist.



**A Portrait of a Young Lady in a Blue Silk Brocade Dress with Flowers in her Hair, in a feigned Oval**

Oil on Canvas

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

PROVENANCE: With Frost & Reed, Bristol, before 1967;  
Sale Christie's, 17th November 1967, lot 40, sold £199.10 to Barocchi;  
Private Collection, Italy.

NOTE: This highly engaging and colourful portrait can be dated to between 1740 and 1750, when it is thought that Latham may have visited London. The similarities to Hogarth are obvious and in particular his portraiture of the 1740s. The feigned oval was a common device in the work of Latham and can be seen in many of his portraits of this period.

15.

VALENTIN LEFEBVRE

Brussels 1642–1682 Venice  
Flemish School

Little is known about the life of Flemish artist Valentin Lefebvre (or Lefèvre). He evidently travelled to Venice during the second half of his career, a statement supported by the fact that his work is heavily influenced by Venetian painter Paolo Veronese (1528–1588). However, Giovanni Coli and Filippo Gherardi are also believed to have played a part in his training; both were working in the Library of San Giorgio Maggiore, Venice, between 1663–68 when Lefebvre was also recorded in the city. He most probably remained in Venice until his death in 1682.

Lefebvre was a talented draughtsman as well as a painter. His most famous painting, *Esther before Ahasuerus*, is now in the Hermitage, St Petersburg, and his works are represented in many important museums around the world. He began, and completed in his lifetime, an important series of etchings after Titian and Veronese called the *Opera Selectiora*, but it was only published posthumously by Jacques van Campen in Venice in 1682, not long after Lefebvre's death.

**Moses discovered by the Pharaoh's Daughter**

Oil on Canvas

28<sup>2</sup>/<sub>8</sub> x 37<sup>5</sup>/<sub>8</sub> inches (71.5 x 95.5 cms)

PROVENANCE: Private Collection, Germany

NOTE: This recently rediscovered painting can be confidently given to the hand of Valentin Lefevre. It is typical of his painting style which shows such influence from the work of Veronese. Brussels born, he spent most of his working life in Venice and this work is certainly testament to that.

A preliminary drawing in the Museum of Fine Arts in Budapest (inv. 2535) (recto) shows he made a small number of changes in the final composition but nothing that detracts from the dramatic and lively scene that fills the canvas with colour and movement. It is interesting to note that his drawing technique is not close to that of Veronese, but falls between two schools mixing the Italian and Flemish techniques.









## JAN MYTENS

The Hague 1614–1670  
Dutch School

Jan Mytens was the son of a saddler, David Mijtens and Judith Hennings. He began his career as a pupil of both his uncles Issac and Daniel Mytens the Elder. He was elected a member of the Guild of The Hague in 1642 as well as being a founder of the Confrerie Pictura in 1656. In the years between 1659 and 1669 he was Master of that Guild. Later in life he established his own studio where his reputation attracted numerous talented pupils including Adriaen and der Wiele, Nicholas Lissant and Paulus van der Velde. In The Hague he rapidly became renowned as a very competent portrait painter, many of these pictures being strongly influenced by Van Dyck's portrait painting at the English Court. He had a particular ability to paint lifelike portraits and render materials, especially silk and velvets, in great detail. His larger compositions are rare. Best of these is the painting of the marriage of the Elector of Brandenburg to Louisa Henrietta of Nassau, where his grouping of figures is quite exceptional in quality, execution and composition.

**A Portrait of a Gentleman standing before a Cliff with one Arm on his Hip**

Oil on Canvas

46½ x 37 inches (118.1 x 94 cms)

Signed lower center: 'Mytens Fe. / 1666'

- PROVENANCE: Sale: Auction Monteforte, Worth Park, July 18, 1915, lot 680;  
Collection of Booth Tarkington;  
Christie's, London, November 24, 1961, lot 118 (160 gns to Nicholls);  
Private collection
- LITERATURE: A.N. Bauer, Jan Mijtens (1613/14–1670): *Leben und Werk*, Petersberg, 2006, cat. no. A20 (Accepted Works), p. 173, illustrated p. 367 (as Portrait of an unknown man in a landscape, present location unknown, 1666).
- NOTE: As A. N. Bauer has noted (see LITERATURE), the sitter's pose in this portrait featuring an arm resting confidently on the hip and the other hanging loosely, is one Jan Mijtens used most frequently in his portraits of men, and notably, men of distinction. Portraits adopting a closely comparable pose include Mijtens' likenesses of Christian Huygens (circa 1655–1660; cat. no. A5), Jacob de Witte (1660, cat. A97), Johan de Geer (circa 1665–1670, cat. A18), Binnert Heringa Sirtems van Grovestins (1669–1670, cat. A107), Lord Carnstoun (cat. A11), and Johan van Arnhem (cat. A12).  
The painting is recorded under item no. 149109 in the RKD (with incorrect sizes).



## A. NERANUS possibly ABRAHAM VAN DER NEER

Active 1634–1642

Dutch School

A Neranus is possibly identified with Abraham van der Neer according to Thieme/Becker. He was an artist active in the Northern Netherlands and a follower of Rembrandt. He specialised in subject paintings from the New Testament, Old Testament and Apocrypha. A fully signed painting sold at Christie's, 24th April 2001, lot 64 of 'Saul and the Witch of Endor' is an excellent example of his debt to Rembrandt.

## A Public Execution of a Heretic by Burning

Oil on Panel

18½ x 25¼ inches (47 x 64 cms)

Signed and Dated: 'A.Neranus. F / 1638'

PROVENANCE: Private Collection, Belgium

## NOTE:

It is likely that this scene was taken from the account of an actual event passed down through generations, rather than one contemporary with the painting. It falls into the tradition of images and engravings of similar subjects, for example that of the Execution of Anneken Hendriks in 1571, which was engraved as late as 1685. This engraving was one of a series made by Jan Luyken (1649–1712) for *Martyr's Mirror*, a book of Anabaptist martyrology that was marketed towards wealthy Dutch Anabaptists, who would have previously resorted to verbally recounting stories of the historical persecution of their brethren.

Bearing the complete title of *The Bloody Theater or Martyrs Mirror of the Defenseless Christians who baptized only upon confession of faith, and who suffered and died for the testimony of Jesus, their Saviour, from the time of Christ to the year A.D. 1660*, the book was first published in Holland (in Dutch) by Thieleman van Braght in 1660, then re-issued in 1685 with the inclusion of Luyken's engravings. It gives graphic accounts of the martyrdom of the apostles and the stories of martyrs from previous centuries with beliefs similar to the Anabaptists, a religious movement founded in the sixteenth century as a social group known as the Swiss Brethren. Shunning the 'ways of the world' they rejected infant baptism in favour of full-submersion baptism of adult believers and advocated a position of non-resistance to their adversaries.

Traditionally given as a wedding present, *Martyrs Mirror* has historically held a prominent place in homes of the Amish and the Mennonites, the communities most closely related to the Anabaptists.

In the English translation by Joseph F. Sohm we find a story similar to the subject of our painting, namely that of the martyrdom of Jan Bosch of Bergh, aka Jan Durps, who was executed at the Vrijthof in Maastricht on 23rd September 1559. Durps, a linen weaver by trade, found religion and became an Anabaptist preacher whose effective orations attracted many new followers to the cause. He was reported to the authorities as a heretic and one of the burgomasters arrived at his workplace with armed soldiers to apprehend him, parading him through the city to the Landtskroon (city hall) where he was imprisoned. When refusing, even under torture, to denounce his religion or reveal the identity of fellow Anabaptists, Durps was sentenced to be "burnt alive to ashes", which he allegedly took with good cheer. He was subsequently "bound and led by many sergeants armed with sticks and halberts" to the Vrijthof, all the while evangelizing to the large assembled crowd. He "artlessly ascended the scaffold too, and was led into a hut by the executioner who then set fire to the same in several places. As Jan stood in the flames, he cried aloud several times: "O Lord, into thy hands I commend my spirit": and was thus burnt to ashes..."

The fact that these stories were so well-known to the initiated would explain the, seemingly unlikely, recurring reference to an event from 1559, reimagined in our painting by Neranus in 1638 and again, almost 50 years later, in the engraving by Jan Luyken from 1685. This engraving shows substantial influence from Neranus' work, not only in the representation of the pious victim, but also in the execution method and the depiction of the crowd ghoulishly gathering around the spectacle.











## EDOUARD HENRI THEOPHILE PINGRET

Saint-Quentin, Aisne 1788–1875  
French School

Edouard Pingret began his career as a pupil of Jacques Louis David and later of Jean-Baptiste Regnault. His father, Henri Pingret Jullien, had been a middle class lawyer in the Aisne region and had also worked for the Revolutionary government with a residence in Paris.

Pingret became a regular exhibitor of works at the Paris salon from 1810 until 1867, winning silver medals in 1824 and 1831. He was awarded the medal of the Legion d'Honneur in 1839.

Purportedly he was known to have been a difficult character and he emigrated to Mexico City in 1850, remaining there until 1850. At that time he also visited Cuba. His introduction there must have been from an important source as he quickly gained recognition and found a ready supply of well to do patrons who showered him with commissions. He also exhibited regularly in the Academia de Bellas Artes in Mexico City during his time there. In addition to his skills as a painter of very classical portraiture he was also an accomplished lithographer.

While in Mexico Pingret managed to accumulate an important collection of Aztec art gaining sufficient knowledge to become a proficient dealer in the subject as well as collector. His daughter inherited the collection at his death but it was dispersed soon after her death in 1909.



Elegant young Ladies in a Carriage passing the *Fuente de la India* Fountain on the *Paseo Nuevo* in Havana, Cuba, dressed for the traditional Coming-of-Age Celebration referred to as *La Fiesta de los quince Años* (the fifteenth birthday party)

Oil on Canvas

32<sup>1</sup>/<sub>2</sub> x 39<sup>3</sup>/<sub>4</sub> inches (82.5 x 100 cms)

Signed and inscribed "E. Pingret, Havane"

PROVENANCE: Royal Private Collection, Spain.

NOTE: Similar scenes are well documented in Havana in the mid 19th Century. In a lithograph (plate XII) that was included in the three sets entitled 'Album pintoresco de la isla de Cuba', Frédéric Mialhe (1810–c.1861) documents the same scene passing the Fuente de la India. Illustrated are his original drawing and the coloured litho from the Albums.



A scene in front of the Montserrat Gates (plate VIII), also by Mialhe, shows the same volants or quitrins in procession through the park.

In an interesting letter from the Virginian sculptor, Alexander Dickie Galt II to Eliza Fisk Skinner in January 1851 he describes the experience in detail: 'Their carriages are called valants. It is an immense chaise with Wheels 6 feet high & heavy in proportion. All highly finished with silver mountings, with a seat in front inside the spotter board for children. This immense affair is driven by two small horses, one in the shafts and the other alongside which the Driver (a negro) rides dressed in white with boots nearly as long as his legs, and this carriage is hung 18 inches ahead of the wheels, throwing all the weight on the poor horse in the shafts. How he keeps up I cannot see'.



These volants were driven by non-slave Afro-Cubans and were clearly an important part of the fifteenth birthday event (Quinceañera) procession as well as being elegant and convenient modes of transport. In our painting we see the procession circling the Fuente de la India whilst we can focus on the one closest volant. The young débutante sits expectantly in front of her mother and probably elder sister, clasping her bouquet of flowers on her way to being presented to formal society and so officially becoming a young woman.

**HENDRICK GERRITSZ. POT**

Amsterdam 1580–1657

Dutch School

While Hendrick Gerritsz. Pot was clearly influenced by Frans Hals it appears that his first teacher was Karel van Mander. A native of Haarlem, he was director of the Guild between 1626 and 1635, although during that time he visited London (from 1631 to 1632) and worked for the royal family. On his return from London Pot was an active member, not only of Haarlem's vast defence force (he figures in Hals' group portrait of the St. Hadrian Company, circa 1633), also of the harquebusiers. Pot moved to Amsterdam late in his life in 1650 (he became a citizen this same year) and remained there until his death.

Pot had married in 1610 to Janneken Theunisdr. de Ram (died 1636). Their first daughter Maritgen had Esaias van de Velde as a godfather, but she sadly died in infancy. Their second daughter Judith was baptised in London in 1631.

While he painted a wide range of subject matters such as guardroom interiors and allegories, Hendrick Gerritsz. Pot is best known for his elegant full or three quarter length portraits, which are usually on a small scale.

**A Portrait of a Lady with a Ruff Collar**

Oil on Panel

8 x 6½ inches (20.2 x 16.5 cms)

PROVENANCE: Private Collection, Belgium.

NOTE: Consistent with Pot's work between 1620 and 1630, he employs the faux marble oval which can be seen in many of these small scale portraits, for example that in the Mauritshuis, The Hague of Anna Hoofman (inv. C1284).







**SALOMON VAN RUYSDAEL**

Naarden c.1600–1670 Haarlem  
Dutch School

**S**alomon van Ruysdael was the father of Jacob Salomonsz and the uncle of Jacob Ruysdael. 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. 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.

**A River Scene with a Sailboat and other Boats, two Houses and Figures haymaking on a Boat with others swimming**

Oil on Panel

15<sup>3</sup>/<sub>4</sub> x 28 inches (40.1 x 71.1 cm)

Signed with Monogram and Dated: 'SVR 1635'

**PROVENANCE:** With Gebr. Douwes, Amsterdam, inv. no. 5051, 1932;  
With Kunsthandel J. Goudstikker, Amsterdam, by 1936;  
B. de Geus van den Heuvel (1886–1976), Nieuwersluis, by 1938;  
Posthumous sale, Amsterdam, Sotheby Mak van Waay, 26 April 1976, lot 55;  
Private Collection, Germany.

**LITERATURE:** W. Stechow, Salomon van Ruysdael, Berlin 1938, p. 127, no. 500;  
W. Stechow, Salomon van Ruysdael, Berlin 1975, p. 146, no. 500.

**EXHIBITED:** Amsterdam, J. Goudstikker, Tentoonstelling Salomon van Ruysdael, January-February 1936, no. 14;  
Dordrecht, Dordrechts Museum, De Tachtigjarige oorlog, 1952 (according to Stechow);  
Delft, Stedelijk Museum Het Prinsenhof, Kerst tentoonstelling: Nederlandse meesters uit particulier bezit, 21 December 1952-1 February 1953, no. 62;  
IJzendijke, Raadhuis IJzendijke, Nederland Waterland, 21 June-21 September 1954, no. 26;  
Dordrecht, Dordrechts Museum, Boom, Bloem en Plant, 16 July-31 August 1955, no. 120;  
Arnhem, Gemeentemuseum Arnhem, Collectie B. de Geus van den Heuvel, 11 December 1960–26 February 1961, no. 54 (in all of the above as dated 1638).

21.

BARTHOLOMAUS SARBURGH

Trier c.1590–after 1637 Bern  
German School

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

**A Portrait of Nicklaus Lombach (1583–1665)**

Oil on Panel  
26 x 19<sup>3</sup>/<sub>4</sub> inches (66 x 50 cms)  
Inscribed: 'Aetat: 66'

**P**ROVENANCE: Private Collection, Schloß Rümli, Switzerland

NOTE: Niklaus Lombach was a member of the patrician Lombach family from Bern who had held civil rights of the city since about 1450 but were documented in the great Council as far back as 1429. They were part of the 'Edelvesten'. Niklaus himself was a Master of Hindelbank and a member of the lower Council.







**AERT SCHOUMAN**

Dordrecht 1710–1792 The Hague  
Dutch School

**A**ert Schouman started his painting career as a pupil of Adriaan van der Burg to whom he was apprenticed for eight years. He came from the town of Dordrecht and was head of the Guild there from 1742 until his death. However, he moved to The Hague in 1748 becoming regent of the Drawing School there in 1751 and it is here that he really spent the majority of his working life. He is known to have been in Middelburg in 1761 and in Great Britain in 1765. His founding of the 'Confrerie' in The Hague (of which he was headman from 1752–62) encouraged a blossoming art scene in both Dordrecht and his adoptive city.

Schouman specialised in pictures of birds in the manner of Hondecoeter and Weenix but with more flamboyant (and typically 18th Century) colouring and composition. But he was also a prodigious talent in many other areas such as glass engraving and printmaking, as well as a collector and dealer. He also painted portraits and a few historical and genre compositions. His most celebrated works of this type are his depictions of scenes from Ovid's *Metamorphosis*.

His thriving studio produced a number of talented Dordrecht painters and his pupils included Joris Ponse, Jan van Os, Jacobus Vonck and Martinus Schouman.



**An Over Door of a Pheasant and a Kingfisher in a Landscape**

Oil on Canvas

15<sup>3</sup>/<sub>4</sub> x 36<sup>1</sup>/<sub>4</sub> inches (40 x 92 cms)

PROVENANCE: Private Collection, The Netherlands

## THOMAS SMITH OF DERBY

Derby c.1720–1767 Bristol  
English School

**T**homas Smith, the landscape painter, was the father of the renowned painter John Raphael Smith (1751–1812) and the miniaturist Thomas Corregio Smith. His daughter Emma was also an artist. Smith painted many views of the Midlands and particularly in and around Derbyshire, notably Chatsworth and the Lake District. He also recorded some of the earliest industrial landscape views, which were engraved by François Vivares.

Smith lived in Bridgegate in Derby and is known to have exhibited at the Society of Artists and Free Society of Artists from 1760 to 1767.

**A View of Oxford from Christ Church Meadows**

Oil on Canvas

27<sup>1</sup>/<sub>4</sub> x 48<sup>1</sup>/<sub>4</sub> inches (69.2 x 122.5 cms)

Signed: 'Thos Smith'

PROVENANCE: With F. Sabin, London (according to an inscription on the stretcher);  
Private Collection, USA.







## HENDRICK MAERTEN SORGH

Rotterdam 1611–1670

Dutch School

**H**endrick Maerten Sorgh was born in Rotterdam and began his career as a pupil of David Teniers the Younger. His father, Maerten Klassz Rokes, was a cargo boat captain trading between the cities of Rotterdam and Dordrecht and his mother was Elisabeth Hendricksd van Hengel. The name Sorgh was derived from his father's nickname 'de Sorgh' meaning careful due to the way he handled cargo. Sorgh is mentioned as a 'Skipper' in 1638 which was almost certainly an honorary job.

Sorgh was better known for his genre scenes with low life peasant figures carousing, drinking and gambling in tavern interiors, but as a painter of shipping scenes and seascapes he is particularly successful. These warmly painted pictures were quite rare and belong to the Grey School of Jan Porcellis (c.1585–1632) and Simon de Vlieger (1600–1653), the most beautiful of which can be found in the Rijksmuseum. The paintings usually depict fishing vessels on a choppy sea with the foreground bathed in sunlight.

His barn still-lives are filled with ably depicted kitchenware, implements and vegetables and his paintings of this type are sometimes confused with those of his contemporaries – Cornelis Saftleven, Egbert van der Poel and Hubert van Ravesteyn.

In 1633 he married Ariaentge Pieters in Rotterdam and she bore him three daughters and a son (who became a silk trader). In 1659 he was elected dean of the Rotterdam Guild having become a Guild member in 1636/7. Amongst many pupils some of his most successful were Abraham Diepram, Willem Kalf and Pieter Volmarijn.

**A Tavern Interior with Figures merrymaking around a Table, *Fête de Famille***

Oil on Canvas

25½ x 33 inches (65 x 84 cms)

Signed and Dated: 'H. M. Sorgh 1659'

PROVENANCE: Boitelle Collection, Paris;  
Galerie Edmond Paix Collection;  
his sale Douai, 25th and 26th April 1887 lot 84;  
Private Collection, Belgium

NOTE: A red wax stamp au verso marked: 'Douai E.P. 1887'

Edmond Paix had amassed a fine collection of Dutch and Flemish masters over thirty years in Douai in the second half of the 19th Century. He was an important figure in Douai, holding many official positions. He had travelled widely in Europe, in particular visiting the great museums of European cities.

## 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 Pair:**

**Shipping off Amsterdam with Figures on a Quay;  
Shipping in an Estuary**

Oil on Canvas

22 x 27 inches (55.9 x 68.6 cms)

One Signed lower right, on the flotsam: 'A Stork'

PROVENANCE: John Stuart, 1st Marquess of Bute (1744–1814), and by descent at Luton Hoo:  
John Crichton-Stuart, 2nd Marquess of Bute (1793–1848);  
his sale, Christie's, 8 June 1822 (=2nd day), lot 54 (33 gns. to Colquhoun);  
James Ewing (1775–1853), Strathleven House, Dunbartonshire, and by descent until 1924, when they entered the collection of Lowood House, Melrose, Roxburghshire, Scotland;  
By inheritance to the previous owner.







(Actual size)

of the Netherlands, and Teniers had become its curator after the death of Jan van den Hoecke in 1651. This catalogue of paintings numbered 243 items. Each painting was depicted in miniature by Teniers and then engraved by an army of engravers (12 in all), the largest contributors being Jan van Troyen, Lucas Vorsterman the Younger, Pieter van Lisebetten, Theodoor van Kessel and Coryn Boel.

The series of paintings done by Teniers of the collection in situ in Brussels are now spread amongst the great European Institutions. They depict the Archduke standing proudly amongst his possessions and in discussion with various courtiers. They are profoundly important documents to understand collecting tastes of the day, as well as important paintings in their own right. The Archduke's collection now forms the basis of the Kunsthistorisches Museum in Vienna.

We are grateful to Dr Margaret Klinge for her confirmation of the attribution to Teniers on the basis of photographs.  
Verso collection numbers N 14, N 21 Christies stock number 665W.



## DAVID TENIERS THE YOUNGER

Antwerp 1610–1690 Brussels  
Flemish School

David Teniers was the son and pupil of David Teniers the Elder and lived in Antwerp, joining the Guild in 1632. In 1637 he married Anna, the daughter of Jan Brueghel I. His output was prolific and it seems this success was in part due to his good working relationship with the Antwerp art dealers. David Teniers became a central figure in Antwerp, holding the prestigious post of Master of the Chapel of the Holy Sacrament in the St. Jacob's Kerk from 1637 to 1639. He also became dean of the Guild of St. Luke from 1644–5. These positions in turn gained him many important commissions from highly important and wealthy patrons in the Southern Netherlands, notably Antonine Triest, Bishop of Bruges.

By 1647 Teniers was working for Archduke Leopold Wilhelm and was made his court painter in 1651 (Teniers paintings of his private Gallery are amongst some of the best known images in western art). In 1650 he moved from Antwerp to Brussels to be nearer his illustrious patron. Teniers was devastated by the loss of his wife in 1656 and remarried very quickly to Isabelle de Fren. In 1663 he was one of the founders of the Academy in Antwerp and was appointed its first director. His second wife died in 1683.

Teniers is known as an important painter of landscapes, genre scenes and portraits. His early style was like that of Adriaen Brouwer, who had a great influence on him, but his later personal style is lighter, with stronger local colours and well-drawn figures which became of increasing importance within his landscapes. The fulfilment of his work can be seen in the many variations of harvest and village dancing scenes. His later work is less inventive and the colours lose their vibrancy and tone. His depiction of wine kegs, kitchen utensils and furniture is detailed, with small areas of some paintings constituting still-lives in themselves. He painted religious subjects, mythology and scenes of ghosts and witches and, of course, his well-known genre-type pictures of anthropomorphic cats and monkeys.

Even in his own lifetime, paintings by Teniers were highly prized and he is known to have contributed figures to the landscapes of several contemporary artists, especially those of Jacques d'Arthois. His paintings can be found in most major and minor institutions around the world.

### A Portrait of a young Lady in a Blue Dress after *Palma il Vecchio*

Oil on Panel

7 x 5 1/8 inches (17.5 x 13 cms)

Numbered and inscribed au verso

PROVENANCE: Collection of the 8th Duke of Marlborough, Blenheim Palace until 1886;  
Sale, Christie, Manson & Woods, London, 26th June 1886, lot 169;  
Fairfax-Murray Collection;  
Private Collection, Germany

LITERATURE: George Scharf, 'Catalogue Raisonné or A list of the Pictures in Blenheim Palace,' Part I, London, 1862, p.165, no. 195 (Vaughan Thomas no .120);  
'A Collection of 120 Paintings by David Teniers from Blenheim Palace', Charles Davis Gallery, London, January 1885, no. 195;  
Dr. Philip Rylands, 'Palma Il Vecchio, L' Opera Completa', Milan, 1988.

EXHIBITED: 'A Collection of 120 Paintings by David Teniers from Blenheim Palace', Charles Davis Gallery, London, January 1885, no. 195

NOTE: Engraved by Lucas Vorsterman (1595–1675) as one of the plates for the Theatrum Pictorium, numbered 195. The painting retains its original frame from the Duke of Marlborough's collection. The original painting by Palma il Vecchio is in the Kunsthistorisches Museum, Vienna (GG63).

David Teniers worked on the Theatrum Pictorium in the 1660s. It was a record of the most important Italian paintings in the collection of the Archduke Leopold Wilhelm of Austria. He had amassed one of the greatest art collections of the age while governor



Frontispiece to the  
Theatrum Pictorium

## PAUL TROGER

South Tyrol 1698–1762 Vienna  
Austrian School

**B**orn in Zell unter Welsberg in South Tyrol, Paul Troger is considered to be one of the most important exponents of the late Baroque style. As a young man he trained with the Tyrolean painter Giuseppe Alberti in Cavalese. Aided by a scholarship he then spent three years from 1725 visiting the major artistic centres of Italy. The purpose of this journey was to expose him to the work of other masters, not least Giovanni Battista Piazzetta and Francesco Solimena. This experience was to have a lasting effect on Troger's artistic development.

On his return from Italy in 1728, the artist arrived in Vienna, where he found work as a theatre painter. His particular talent, however, lay in the art of fresco painting. He went on to decorate many important cathedrals, convents and churches with his highly recognisable fresco decoration schemes.

In 1753, by which time his own artistic activity had effectively ceased, Troger was appointed to the position of Director at the Vienna Academy. Here he taught many young painters who would go on to have illustrious careers, including Franz Anton Maulbertsch and Josef Ignaz Mildorfer.

Paul Troger is credited with influencing a very large number of the important painters of his own time and beyond it. Upon his death in 1762 his obituary, believed to have been written by Martin van Meytens, described him quite simply as "one of the best painters that we have ever had".

**The Assumption of Mary; a Bozzetto for the Ceiling Fresco above the High Altar at the Cathedral of Brixen (Bressanone)**

Oil on Canvas

15<sup>3</sup>/<sub>4</sub> x 20<sup>1</sup>/<sub>2</sub> inches (40 x 52 cms)

PROVENANCE: Captain Stewart (according to a labels on the reverse);  
Probably the collection of Marquès de Balanzó;  
Private Collection, Barcelona.

LITERATURE: Tintelnot, Hans, *'Die Barocke Fresko Malerei in Deutschland'*, ed. F. Bruckmann, Munich, 1952, (ref. the Brixen fresco pp 97-98, the finished work depicted in situ illus. 57).

NOTE: This is a preparatory oil sketch for the fresco decoration above the high altar at Brixen (or Bressanone) Cathedral, Tyrol. The original Gothic-Romanesque cathedral, dating from 980, suffered two fires and was rebuilt in 1745–1754 to a splendid Baroque design with frescoes by Paul Troger (its central ceiling fresco, The Adoration of the Lamb, spans some 200m<sup>2</sup>). The high altar by Theodor Benedetti is one of Tyrol's most important Baroque altars.



Depicting the Assumption of Mary, our work shows Troger's mature style from around 1748–50 when the artist was at the height of his creative powers. The undertaking to design and execute extensive fresco decorations in this impressive space was to be his last major commission (the fresco of The Glory of Heaven in *Maria Dreieichen* Church from 1752 is thought to be his final work). According to Tintelnot, Troger presented his Imperial patron with two different designs for the stucco that was to act as a framework for his frescoes: the lavish one, in which "every arch, frieze and angle should be covered in paint, according to the latest, most exceedingly prosperous fashion" and the alternative version (cheaper by 200 Fl.), which would frame the frescoes with relatively plain stucco as illustrated in our sketch. Ultimately, the more expensive solution was chosen to fully represent the power and wealth of the Holy Roman Empire and its bishop of the time.

A similar sketch to our work is in the collection of Bayerisches Nationalmuseum, Munich. Whilst still illustrating the "plainer" stucco surrounding, the Bavarian version uses brighter colours throughout and includes more detail of the stucco design. In our version the focus is predominantly on the biblical motif, which suggests that Troger reworked his sketches at different points in the negotiation process.





Old inventory labels on the stretcher and the frame of our picture repeatably show the name Balanzo, with the addition of the (collection) number 66. These refer, most likely, to the collection of Llorenç Balanzo i Pons, Marquès de Balanzó (1860–1927), a writer, translator and scholar of theological literature who obtained the title of marquis by Papal decree in 1921 for his Christian virtues and religious work.

Interestingly, the gilt frame, circa 1920s, on our picture bears a label from the firm of Decorador Renart that traded from premises in Diputació 271, Barcelona. Joaquim Renart i García (1879–1961) is known to have begun his career in his father's shop as a gilder and draughtsman. He was to become an important figure in Barcelona, sitting on many committees in the fields of culture and the arts. He built up a considerable art collection for himself and his own drawings and papers are kept in the archives of Museu del Disseny, Barcelona's Design Museum.





# CORNELIS TROOST

Amsterdam 1696–1750  
Dutch School

Troost is nicknamed both the “Dutch Hogarth” and the “Dutch Watteau”. He lived in Amsterdam for all his life and was a pupil of Arnold van Boonen. He was the son of the bookseller Jan Troost and married Maria van der Duyn, an actress he had met while he himself initially trained for the stage. They had five daughters together and whilst all were trained in the arts, only Sara had her work engraved.

Troost’s work is closest to that of Hogarth, though he is often compared to Pietro Longhi and Antoine Watteau. His work is sometimes imbued with a certain ‘Frenchness’; it is unlikely, however, that he was familiar with the oeuvres of his contemporaries as he died before any had fully established their reputations.

Troost received commissions for the decoration of houses, theatres and other grandiose schemes, as well as producing many paintings on panel and developing an individual technique which combined watercolour and pastel. He was also an interesting engraver. However, it was as a witty recorder of some of the more decadent aspects of Dutch society that Troost established his reputation, indeed one of his earliest drawings depicts Prince Eugene of Savoy and the spy Louis Renard visiting an Amsterdam brothel. His depictions of actors, conversation pieces and witty genre scenes give an excellent understanding of life in 18th Century Amsterdam.

## A Self Portrait of the Artist *en grisaille*

Oil on Paper laid on Panel  
13¼ x 10¼ inches (34 x 26 cms)

PROVENANCE: Private Collection, Italy

NOTE: This grisaille sketch on paper is presumably a preliminary idea for the renowned self portrait in the Rijksmuseum (SK-A-4225) which is signed and dated 1739. A number of changes are evident from the sketch to the finished painting, not least the palette, which has become oval, and the frame which has become a more elaborate gilded version. The composition is in fact closer to that of the drawing in grey ink and wash of Jacob Campo Weyerman, now in the Rijksprentenkabinet (inv RP-T-1894-A-3007). Both use the oval stone opening with an elaborate gown flowing from the sitter over the edge and into the viewer’s space.



**HENDRIK TURKEN**

Eindhoven 1791–Liege 1856  
Dutch School

**H**endrik (or Henricus) Turken was born in Eindhoven in 1791. He is known to have trained with Ernst Willem Jan Bagelaar, a professional officer with a sideline in painting. He married Johanna Maria van Lieshout in 1801 in Geldrop. He was a prolific artist specialising in genre and conversation pieces. He is known to have exhibited in Haarlem, The Hague and Amsterdam. He was also director of the Fine Arts Academy of den Bosch from 1820.

**A Conversation Piece**

Oil on Canvas  
24<sup>7</sup>/<sub>8</sub> x 20<sup>1</sup>/<sub>2</sub> inches (63 x 52 cms)  
Signed and Dated: 'H Turken / 1825'

**PROVENANCE:** Private Collection, Italy.

**NOTE:** The portrait on show and the subject of the animated discussion by this group is that of Gerard van Spaendonck. Hendrik Turken painted a copy of the famous painting by Nicolas-Antoine Taunay which is now in the Het Noordbrabants Museum (Obj. no. 12675).

It is possible that two of the figures depicted are Antoon van Bedaff, a great friend of Turken's and a fellow artist. Together both Turken and von Bedaff painted a portrait of Catharina Johanna Heijde in 1821, who is probably the lady standing on the right.









**LIEVE VERSCHUIER**

Rotterdam 1627–1686  
Dutch School

**L**ieve Verschuier was the son of the sculptor Pieter Cornelis Verschuier and it is believed he began his career as an apprentice of Julius Porcellis and later of Jacob Bellevois.

Before 1652, we know he was working in Amsterdam, probably with Simon de Vlieger. It is also known that he travelled to Rome from 1652 until 1656. On his return he moved to Rotterdam and joined the Guild in 1656, becoming Dean in 1678. He married Catharina Lambrechts Akershoek in 1656. It is also possible that he visited England at some point as he painted a number of English historical subjects. Interestingly, some of his paintings are documentations of contemporary marine activity and the Rijksmuseum owns one such painting.

Verschuier often depicted views of the Meuse at Rotterdam in a gentle breeze. His early work is distinguished by close observation of clouds and he was particularly concerned with the depiction of atmospheric tones. Typical of his style are short ripples running in the same direction and caught by the sun's rays at a low angle (probably a lighting effect influenced by his Italian trip). As in the later work of Willem van de Velde, there is a more formal and less restful touch about his sea-battles and naval reviews, which show exactitude of detail and gave him the opportunity to delineate particular ships.

**A Coastal Landscape with Fishermen preparing their Boats at Dawn**

Oil on Canvas

24<sup>1</sup>/<sub>4</sub> x 30 inches (61.4 x 76 cms)

Signed: "L Vers ....."

PROVENANCE: With Colonel Rupert Preston, London;  
Private Collection, UK.

NOTE: This typical marine scene of the 17th Century has been imbued with the dawn light that was so typical of Verschuier. The low lying mist across the water suggests a cold morning as the boats prepare to go about their daily work.

# Museums and National Institution Collections

which have purchased works of art from Rafael Valls Limited

## United Kingdom

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

## Australia

Melbourne	National Gallery of Victoria
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## Belgium

Brussels	Musées Royaux des Beaux Arts de Belgique
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## Canada

Toronto	Royal Ontario Museum
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## Denmark

Hillerød	The Museum of National History, Frederiksborg Castle
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## France

Paris	Assemblée Nationale Musée Carnavalet Fondation Custodia, Collection Frits Lugt Petit Palais Musée de l'Armée
Pau	Musée National du Château de Pau
Châlons-en- Champagne	Musée des Beaux-Arts et d'Archéologie
Strasbourg	Musée des Beaux Arts
Vizile	Musée de la Révolution française

## Germany

Braunschweig	Herzog Anton Ulrich Museum
Göttingen	Georg August Universität
Jülich	Museum Zitadelle Jülich
Karlsruhe	Karlsruhe Staatliche Museum
Kleve	Staatliche Museum Haus Koekkoek
Ulm	Ulm Deutsches Brotmuseum
Weinsberg	Museum of Weinsberg

## Israel

Jerusalem	Israel Museum
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## Japan

Osaka	National Museum of Art
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## Luxembourg

Luxembourg	Musée de la Ville de Luxembourg Musée National d'Histoire et d'Art
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## The Netherlands

Amsterdam	Rijksmuseum
Dordrecht	Dordrechts Museum
S 'Hertogenbosch	Noordbrabants Museum
Middelburg	Zeeuws Museum
Rotterdam	Historisch Museum
Utrecht	Catharijneconvent Centraal Museum
Woerden	Stadsmuseum

## Spain

Madrid	Academia de San Fernando
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## Sweden

Stockholm	National Museum of Sweden
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## Switzerland

Basel	Kunst Museum
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## United States of America

Baltimore	The Walters Art Gallery
California	Stanford University Collection
Chicago	Institute of Chicago
Dartmouth	Hood Museum of Art
Ithaca	Herbert F. Johnson Museum of Art, Cornell University
Los Angeles	The John Paul Getty Museum
Michigan	Detroit Institute of Arts
Minneapolis	Minneapolis Museum of Art
Mississippi	Lauren Rogers Museum of Art
Nebraska	Joslyn Art Museum
Oregon	Portland Museum of Art
Rhode Island	Rhode Island Museum of Art
Sacramento	Crocker Art Museum
San Diego	San Diego Museum of Art
Texas	Blaffer Foundation Museum of Fine Arts Houston
Yale	Yale Center for British Art

## Central America

Puerto Rico	Ponce Museum
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