



2023 RECENT ACQUISITIONS

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Front Cover:

Henri Pierre Danloux, *The Son of William Robert Feilding, Viscount Feilding (1760–1799) Bust-length, in Military Uniform*, cat. no. 7.

Back Cover:

Dirck van Delen, *A Palace Courtyard with elegant Figures and Sportsmen playing Kaatsen in the middle Distance* (detail), cat no. 9.

Catalogue of Works

The Catalogue is arranged in alphabetical order

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

1.

LUDOLF BACKHUIZEN

Emden 1630–1708 Amsterdam
Dutch School

Ludolf Backhuizen was one of the foremost painters of shipping and marine subjects of the seventeenth century in Holland. According to Houbraken he began his career as a pupil of Allart van Everdingen and later of Hendrick Dubbels. He had become a recognized marine painter by 1658, the year in which he painted the staffage and ships for Bartholomeus van der Helst's 'Portrait of a Lady' (Brussels, Musée des Arts Anciens), although he did not join the Amsterdam guild of painters until 1663. Thereafter his fame as a marine specialist grew rapidly, winning him, for example, the commission in 1665 from the burgomaster of Amsterdam of a 'View of Amsterdam and the Ij' (Paris, Louvre), intended as a diplomatic gift for Hugues de Lionne, King Louis XIV's Foreign Minister.



With the resumption of hostilities between the Netherlands and England in 1672, the van de Veldes moved to England, and Backhuizen became the leading marine painter in The Netherlands. His success brought him to the attention of many of the leading patrons of Europe, including (according to Houbraken) the Grand Duke Cosimo III de' Medici, King Frederick I of Prussia, the Elector of Saxony, and Tsar Peter the Great, all of whom visited his studio. Indeed, Peter the Great was reputed to have taken drawing lessons from him.

Unlike the Van de Veldes, who were more concerned with representing the technical aspects of sailing vessels and naval battles, Backhuizen depicted the perpetually changing climate and the magnificent skies of the Netherlands. Much of his work, moreover, glorifies Amsterdam and the mercantile trade that had made it a great city. With that aim in mind, he made his first etchings in 1701 at the age of 71, as he proudly stated on the title page of '*Y stroom en zeegezichten*' (Views of the River Ij and the sea): a series of harbour scenes preceded by a representation of the 'Maid of Amsterdam' in a triumphal chariot. Backhuizen is also known to have painted some biblical as well as some historical subjects.

Dutch Coastal Vessels and a Merchantman off a Harbour Mouth

Oil on Canvas

25¹/₄ x 30¹/₄ inches (64 x 77 cms)

Signed 'L.B F' on the flag and dated '1694' on the barrel





2.

OSIAS BEERT I and Workshop

Antwerp c.1580–1624

Flemish School

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

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

Tulips, Narcissi, an Iris and other Flowers in a Glass Vase on a Tabletop with a Butterfly

Oil on Panel

18³/₈ x 14¹/₈ inches (46.7 x 35.8 cms)

PROVENANCE: With Gallery Eugene Slatter, London, before 1953
With John Mitchell, London c.1954 (as Osias Beert)

LITERATURE: M.L. Hairs, *Les Peintres Flamands de Fleurs Au XVIIe Siècle*, Brussels, 1983, pp. 341, 457
P. Mitchell, *European Flower Painters*, London, 1973, p. 44, ill., no. 86 (as Osias Beert)

NOTE: Only in the last eighty or so years has Osias Beert the Elder come to prominence as one of the pioneers of still life flower painting in Flanders. Before this time, his reputation was as a master of the early Antwerp breakfast piece, and it was not until Curt Benedict's investigative essay of 1938 that his flower pieces truly came to light ('Un peintre oublié de natures mortes: Osias Beert', *L'Amour de l'Art*, XIX, October 1938, pp. 307-313). Through careful examination of early Flemish bouquets, in glass or tinware vessels, Benedict established the beginnings of an oeuvre that contained few signed, and no dated pictures, identifying works through the idiosyncrasies of Beert's abundant bouquets, including those previously attributed to other artists.

In this beautiful picture, many of Beert's distinctive motifs come to the fore: a dense composition of rather large blooms, painted in pinks and reds, fill the greater part of the picture plane, with lighter flowers providing strong accents such as the white narcissi; a symbol of resurrection in Christianity and known as Lent lilies because they typically bloom between Ash Wednesday and Easter. The artist's bouquets are typically crowned by larger flowers, the blue irises here creating both a symmetrical composition and religious overtones again as a symbol of hope and faith. The balance of the lower half is tipped by a hanging rose to the left of the vase, too heavy for its sinuous stem. Through each stalk, petal and pistil Beert demonstrates the skilful subtlety for which he is best known, while painting with an explosive vitality so representative of early Flemish flower painting.

3.

PIETRO BELLOTTI

Venice 1725–c.1800 France
Venetian School

Pietro Bellotti was the younger brother of Bernardo Bellotto. Like his brother, to whom much of his *oeuvre* has until recently been attributed, he almost certainly began his training in the workshop of their uncle Canaletto. He then joined the studio of his elder brother Bernardo whom he paid 120 ducats a year for board and training, an arrangement which came to an end on 25th July 1742. The presence of his signature on the back of one of Bernardo's drawings of Lucca provides sufficient evidence to suggest that Pietro accompanied his brother to Rome in 1742.

By 1748 Pietro Bellotti was in France. He married in Toulouse the day after the baptism of his first child on 24th March 1749. He probably remained in France for the rest of his life and between 1755 and 1790 he regularly exhibited vedute of several European cities, as well as some capricci, at the Académie Royale in Toulouse. The largest collection of his work, consisting of seventeen small canvases, is that of the Marquis de Beaumont at the Chateau de Melville, near Toulouse.

A View of Dresden from the Left Bank of the Elbe with the Augustus Bridge, the Hofkirche and the Frauenkirche

Oil on Canvas

20¹/₂ x 29³/₄ inches (52 x 75.5 cms)

Dated lower Left '1795'

NOTE: Such important historical documents were Bellotti's intricately detailed depictions of Dresden that they were used as reference/prototype designs during the substantial rebuilding of the city after the Second World War.

A pair of views of Dresden, seen from the right bank of the river Elbe, were with Rafael Valls in 2008:



Figure 1
*A View of Dresden from the Right Bank
of the Elbe*
Oil on canvas, 61 x 88 cms



Figure 2
A View of Dresden from the Jüdenhof
Oil on canvas, 61 x 88 cms





4.

JACOBUS BILTIVS

1633–1681

Dutch School

Jacobus Biltius was the son of Bartholomeus van der Bilt and was born in The Hague. He worked as an apprentice in The Hague under the tutelage of still life painter Carel Hardy. It appears that he travelled to Amsterdam in 1661. He is documented as being established in Maastricht between 1666 and 1670. From 1671 until 1678 he is recorded as working in Antwerp, having been accepted as a Guild member by 1672. His last years were spent in Bergen op Zoom.

Nearly all Biltius' works executed between 1659 and 1680 are signed in the latinised form of his original surname – van der Bilt.

His oeuvre consisted mostly of still lifes, evidently much influenced by his master. He is best known for his game paintings as well as his remarkable trompe l'oeil pictures. His work belongs with a small group of painters who worked on similarly illusionistic compositions during this time, notably the brothers Johannes and Anthonie Leemans; Philips Angel and also Jacobus's son, Cornelis Biltius. The demand for trompe l'oeils was sufficient to support these specialist artists, as newly wealthy clients were keen to add such remarkable paintings to their collections. The skill and the acute powers of observation of these artists were much admired by their patrons. Jacobus Biltius is perhaps one of the leading exponents of this technique.

Museums where examples of the artist's work can be found include:

Abbeville, Berlin, Brunswick, Copenhagen, Dresden, The Hague and Leeuwarden.

A Trompe L'Oeil Still Life of a Woodcock;

A Trompe L'Oeil Still Life of a Red Leg Partridge

Oil on Canvas

25¹/₄ x 22³/₄ inches (64 x 57.5 cms)

Both signed and Dated 'J. Biltius fecit 1665'

5.

BARTHOLOMEUS BREENBERGH

Deventer 1598–1657 Amsterdam
Dutch School

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

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

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

The Levite and his Concubine

Oil on Canvas

22⁵/₈ x 20 inches (57.5 x 50.5 cms)

Signed and dated above the doorway 'Breenbergh 1656'

PROVENANCE: Sarasin-Vischer Collection, Basel (according to the label on the reverse)
Private collection, Switzerland.
Private collection, UK.

NOTE: This recently discovered Biblical scene is one of very few paintings by Bartholomeus Breenbergh to feature figures and narrative so prominently and is almost certainly one of the last artworks he ever completed. One can notice parallels in the composition and the anguished expression of the central figure in *The Death of Abel* in The Royal Museum of Fine Arts, Antwerp (fig. 2).

The subject of this painting is extremely rare in Dutch painting of the time. As told in the Book of Judges (19-21) the Levite and his concubine (some translations refer to her as his wife) were travelling through Israel. They met an old man in the area controlled by the Benjaminites who allowed them to sleep in his home that night. During the night men from the town came to the house to attack the couple. Instead of facing the attackers himself, the Levite sent out his concubine who was raped and murdered by the men.

The reason for Breenbergh depicting such a violent scene might lie in the contemporary events in the Dutch Republic. In 'The Embarrassment of Riches' Simon Schama describes how the 17th century Dutch often drew parallels between themselves and the Israelites of the Old Testament. Many Dutch artists used Old Testament narratives as allegories to describe their own nation's story, particularly in relation to their struggle for independence.



Figure 1: Jacob Adriaensz Backer, *Portrait of Bartholomeus Breenbergh*, 1644, oil on canvas, 93 x 72 cm, The Amsterdam Museum.



Figure 2: Bartholomeus Breenbergh, *The Death of Abel*, 1645, oil on canvas, 55 x 45 cm, Royal Museum of Fine Arts, Antwerp.



Perhaps Breenbergh intended this scene to represent the terrible vengeance of the Dutch. After the attack, the Levite gathered together the outraged tribes of Israel and fought the Benjaminites until the tribe was almost wiped out. In Breenbergh's time, the Dutch Republic had recently concluded the first Anglo-Dutch War (1652–54). England, a long-term former ally, was now scorned for the merciless attacks on often defenceless Dutch merchant shipping, and the two nations fought vicious sea battles. A friend had turned enemy, and the states of the Dutch Republic warred with the English on and off for several more decades until a lasting peace was eventually established.

Dr. Angela Jager of the RKD, The Hague, has researched the painting and has confirmed its authorship. The work will be included in the online archive of the RKD under number 306591 as an autograph work by Bartholomeus Breenbergh.



6.

EDWAERT COLLIER

Breda 1641/2–1708 London
Dutch School

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

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

A Vanitas Still Life with a Blaeu Globe, an open Book, a Musical Score, an Engraving of Caesar Augustus, a Lute and a Recorder on a draped Table

Oil on Canvas

17½ x 14½ inches (44.7 x 37 cms)

Signed 'E. Collier fe' on the column and twice more 'E. Collier' on the score and the engraving

PROVENANCE: With Richard Green, London;
The Power Collection;
By family descent

NOTE: Presumably painted in London, the vanitas theme of the present painting could not be more obvious. The viewer's eye is immediately presented with a slip of paper: "vanitas vanitatum, et omnia vanitas" (vanity of vanities, and all is vanity), and as the eyes travel from bottom left to top right the picture ends with another note: "memento mori". Collier, it seemed, wished his audience to remember something.

The collection of objects and their artfully disarrayed composition recur in other works by Collier, including an oil on panel in the MET dated 1662 (fig. 1). Musical instruments and sheet music hint at the transience of pleasures. Hobbies like astronomy, represented by the beautiful Blaeu celestial globe, suggests that life will disappear like smoke from the empty candlestick. 'A Description of London' propped up against a lute will invariably soon be out of date despite the author's best intentions. Even the great Caesar Octavius Augustus could not escape this fate; his likeness is in danger of slipping off the table with the rest of the precariously balanced collection.



Figure 1:
Edwaert Collier, *Vanitas still life*, 1662,
oil on wood, 93 x 122 cm,
Metropolitan Museum of Art, New York.

HENRI-PIERRE DANLOUX

Paris 1753–1809

French School

Henri-Pierre Danloux, an orphan, was raised by his uncle and started his career as a pupil of Jean-Baptiste Lepicié and Joseph Vien. In 1771 he sent to the 'Exposition de la Jeunesse' his first painting representing *Un Ivrogne Au près d'une Table*. This was followed in 1773 with portraits of Préville and de Feuille from the Comédie Française. In 1775 he travelled to Italy where he soon came to the notice of Jacques-Louis David who was most impressed by the young Danloux, the latter having produced a piercing portrait drawing in pencil of the great master (see de Portalis, p. 12, illus). In 1782 he exhibited a number of works at the 'Exposition de la Blancherie', and in 1791 he was to hang his first picture at the Paris Salon. During these years he moved between Lyon (1783), Rome and Paris (1785 and 1789). Eventually, life in Paris became too dangerous and he was forced to flee to England in 1792 to escape the Revolution.

In England he rapidly gained an enviable reputation, which was established with the exhibition of the Portrait of the Foster Children at the Royal Academy, in 1793. This earned him a number of commissions from British patrons. His commissions took him to Portsmouth in August 1795 and to Scotland in the autumn of 1796 where he painted the portrait of the Comte d'Artois, now in the Fitzwilliam, Cambridge, and the group portrait of the Family of the Duke of Buccleuch (private collection). Many of his works were subsequently engraved by a number of English engravers.

Upon his return to Paris in 1801 Danloux exhibited in 1802 at the Salon and again in 1806.

The Son of William Robert Feilding, Viscount Feilding (1760–1799) Bust-length, in Military Uniform

Oil on Canvas

29½ x 23 inches (74.9 x 58.4 cms)

PROVENANCE: Viscount Feilding, Newnham Paddox, Rugby, Warwickshire, and by descent to; Rudolph Edmund Aloysius Feilding, Viscount Feilding (1885–1937); his sale (†), Christie's, London, 1 July 1938, lot 62, as Hone (240 gns. to Waters). W.E. Browne, Atlanta, Georgia, acquired in May 1968 by the following, Private collection, Ponte Vedra, Florida.

NOTE: The present portrait remained in the Feilding family until 1938. Traditionally identified as a portrait of Maj.-Gen. Lord William Feilding (1760–1799), the young sitter in the present picture is more likely one of Feilding's sons born out of wedlock with the gregarious Regency courtesan Mrs Huntly. Perhaps thirteen years old, the sitter must have been painted during the period that Danloux was in London 1792–1801. Too young to be Viscount Feilding himself, and too old to be Feilding's son with his wife (the eldest of whom was born in 1796) it seems likely that the boy is one of his mistress' children referred to in Danloux's diaries from the time: 'I find Mrs. Huntly there, still very beautiful, whom I once knew in Paris.' Danloux wrote in mid-1792 as he renewed his acquaintance with the worldly Mrs Huntly.

May 30, 1792 'Mme Huntly having invited me to dine at her house today to talk to me about her portrait...' Danloux records their conversation: "So, it's agreed, you will do me and my three children full-length and small, only I warn you that I cannot acquit myself right away." Nor could Lord Feilding, the children's father.'

From Danloux's diary, which is rife with Georgian gossip, it appears that Mrs Huntly was carrying on affairs with several distinguished London gentlemen. 'After dinner we chat and she tells me the story of her loves with the Abbé de Saint-Far, Charles de Noailles, the Prince of Wales, Lord Feilding, etc...'. Indeed, if Danloux can be believed, Mrs Huntly sought to add the painter to her list of conquests.

The work on Mrs Huntly's portrait appears to have commenced in early July 1792. A plan for painting the children emerged at the same time, though the capricious Mrs Huntly appears to have had difficulty deciding on exactly what she wanted. 'She would like to be painted with her children and does not much wish to look like a mother, or, if she consented to it, it would only be for the eldest whom she would rather like to have with her. The second would also please her because he is pretty. As for the little one, whom she finds ugly, she cannot speak to her without upsetting her. We have tried in vain to group the figures, nothing pleases her.'

Several more references to painting the children follow in Danloux's journal, interspersed with snippets of Georgian gossip (often involving the Prince of Wales) and frequent gasps of exasperation by the painter on the flighty nature of Mrs Huntly. Baron Roger Portalis who compiled Danloux's journals writes:



‘The painting continued during the months of August and September, without enthusiasm, because of the character of the woman, who poses very badly and pleases him less and less... Danloux, however, found the physiognomy of the eldest son interesting enough to make a separate study of it, which his mother came to see and was delighted with.’ This could perhaps refer to the present painting.

The father, Lord Feilding, was a Major General and later a Colonel in the British Army, and in 1794 raised a regiment of light dragoons. This might explain the military uniform worn by the sitter which appears to be in the style of a local militia or volunteer unit from the 1790s. This was a period when Regency gentlemen were clamouring to have their portraits painted in sumptuous military uniforms, and many young men would pay even more to have bespoke uniforms designed and tailored to their personal specifications. It seems natural that Mrs Huntly would want to have her son’s portrait painted in this manner, both to appear dashing, and to remind Lord Feilding of her son’s parentage.



ALEXANDRE GABRIEL DECAMPS

1803–1860
French School

Alexandre Decamps was born in Paris but spent his early years in an almost deserted valley in Picardy. After three years he returned to Paris where he studied briefly with Étienne Bouhot (1780–1862), later joining the studio of the history painter Abel de Pujol (1785–1861). Decamps was to receive advice and encouragement from Baron D'Ivry, an enlightened amateur. During his lifetime Decamps was lauded for his bold Orientalist paintings which were highly influential from the 1830s onwards. He was ranked along with Ingres and Delacroix as one of the leading French artists of the age.

Decamps developed a passion for travel that took him from Switzerland, then to the South of France, the Orient, Asia Minor, and finally, Italy. He was sent on an official mission to Greece and Turkey to collect documentation on the Battle of Navarino (1827). He collected enough sketches and souvenirs to sustain his whole career as a painter of oriental subjects. Decamps first exhibited at the Paris Salon in 1827 where his subject matter, brilliantly innovative and fresh for the age, made him the most influential artist among the new generation of Orientalist painters. Over his career he came to be highly regarded as a painter of landscapes, still lifes and, especially, animals (notably monkeys, which he referred to as his 'mania').

A Partridge Shoot

Oil on Board

6¹/₈ x 16³/₄ inches (15.5 x 42.4 cms)

Signed and dated lower left 'DECAMPS 1843'



DIRCK VAN DELEN

Heusden 1605–1671 Arnemuiden

Dirck van Delen discovered his abilities as a remarkable painter of architectural compositions at a young age working from the prints of Hans Vredeman de Vries (1527–1609). He concentrated on painting interiors of palaces, great halls, fictitious church interiors and extensive garden panoramas with consummate skill. His paintings show the same attention to architectural detail as those of the celebrated master of this subject, Hendrick van Steenwijck (c.1580–1649).

In 1639 van Delen was elected a member of the Guild in Middelburg and records show that he paid his annual subscription there until 1666. In his early years van Delen travelled to Italy and it is probable that he was there in 1623, but by 1625 he was married and back in The Netherlands, living in Middleburg. However, he was to settle in nearby Arnemuiden, where he became master of the toll house. From 1628 he was almost continually a member of the town council, usually as a burgomaster. From September 1668 to September 1669 he is recorded as living in Antwerp. He was widowed three times and had at least one son, though no child survived him. At his death in 1671 his estate was quite considerable, clearly augmented by his success as a painter.

A Palace Courtyard with elegant Figures and Sportsmen playing Pelota in the middle distance

Oil on Panel

11½ x 14½ inches (29.2 x 36.8 cms)

Signed and dated lower left '1627/ DC VDELEN'

PROVENANCE: (Presumably) Commissioned by Aelbrecht van der Gracht and his wife Susanna Becker;
Private collection, USA.

NOTE: In van Delen's palace scene the imaginary Italianate baroque architecture has been populated by well-to-do Dutch men and women who stroll, play, or sit leisurely amongst the clean, pastel colours of the courtyards and porticos. Van Delen studied the work of Dirck Hals (1591–1656) and Hendrick van Steenwijck in the 1620s, teaching himself to paint figures to populate his architectural scenes. It has been suggested that the young couple are a motif borrowed from Hals, and in 1628 Delen would go to work in Hals's studio. Kaatsen players had already featured in a collaborative work dated to 1623 by Delen and Steenwijck today in the Hermitage, St. Petersburg (figure 1).

The diagonal lines of the steps in the left foreground draw the eye to the vanishing point through the vaulted arches giving an irrepressible sense of depth. Horizontal lines of shadow and light neatly divide foreground, middle, and background to create an orderly composition blessed by an Italianate light. Van Delen's choice to include arches and pillars in the composition lifts the weight of the buildings off the ground, allowing light to filter in and a sense of airiness to pervade. It also provides ample space for the game of kaatsen being played in the middle distance which is watched with some interest by the sitting gentleman while the young couple walks away from the games and into the picture plane.

The coats of arms of the van der Gracht family and the Becker family have been depicted on either side of the portico (figure 2). Aelbrecht van der Gracht (?–1639) – a merchant who worked for the Dutch East India Company – married Susanna Becker (1596–1651) on 28 April 1620. Van Delen presumably painted the artwork for the couple, and he was distantly related to Aelbrecht.

We are grateful to Bernard Vermet for his help in preparing this catalogue entry.



Figure 1: Hendrik van Steenwijk II and Dirk van Delen, *Italian Palace*, 1623, oil on copper, 54.5 x 80 cm, Hermitage Museum, St Petersburg.



Figure 2: The coats of arms of the van der Gracht family (left) the Becker family (right).





JOOST CORNELISZ DROOCHSLOOT

Utrecht 1586–1666

Dutch School

Joost Cornelisz Droochsloot was a Dutch painter of village genre scenes. It is possible that he was a pupil of David Vinckboons in Amsterdam between 1610–1615 and this would certainly have explained his exuberant subject matter and bright palette. He was deacon of the Utrecht Guild of Saint Luke in 1623 and held a number of official civic positions. Over his life he taught several pupils including Jacob Duck (*c.*1600–1667) as well as his son Cornelis (1640–1673).

Droochsloot predominantly painted village scenes that in his early period resembled the works of Esaias van de Velde. He usually painted a broad village street leading into the distance with houses on both sides. Village activity is depicted with numerous figures and a moral note is often struck with images such as people nursing the sick or feeding the poor. Droochsloot's less frequent historical and biblical scenes date from his early period. He often repeated his compositions with slight alterations and his pictures are usually signed in full or with an interlaced monogram.

An Interior with Figures making merry around a Table

Oil on Panel

16¹/₄ x 24⁵/₈ inches (41.2 x 62.5 cms)

Signed and dated on the barrel 'JC. DS / 1636'

PROVENANCE: Dutch Private Collection;
With Saam Nijstad, The Hague, by 1978;
Bought there by the parents of the previous owner in the early 1980s.

NOTE: This interior tavern scene is rendered in the reddish hue for which Droochsloot was well known. Typically, the artist depicted scenes of village parties happening outdoors with boors carousing in the streets. However, the present picture is more intimate and suggests the influence of the early propagators of the merry company genre such as David Vinckboons (1576–1629) and Adriaen Brouwer (*c.*1605–1638). A moralistic tone appears to have been eschewed in favour of representing the local boors drinking, smoking, and flirting without providing a lecture on vice. The picture could perhaps be an allegory of the five senses. From left to right we see touch, sound, sight, smell and taste.

DUTCH SCHOOL 1639

A Portrait of a Child of 27 Months, Full Length, dressed in a white Costume and holding a black Feather Fan; a male Doll on a nearby Table

Oil on Panel

28¹/₁₆ x 23⁵/₁₆ inches (71.2 x 59.2 cms)

Inscribed 'AETAT: 27 MAENDEN/A°16.39

PROVENANCE: Private Collection, UK, since at least the 1930s

NOTE: The child depicted in our lovely portrait is wearing a dress, as did both young boys and girls in the 17th century. This androgynous costume consists of a white doublet (with leading strings sewn onto the shoulders), worn over a white linen skirt that is protected by a lace-trimmed apron. Judging by the fine clothing of the child, one would assume the sitter to be of noble birth. The very obvious folds of the apron are said to be deliberately kept sharp to signalise the social status of having staff to launder and starch the clothes of even the youngest members in the household. The sleeves have precious scalloped Flemish bobbin lace cuffs, while the doublet is festooned with a so-called double collar in lace-trimmed linen; a square bib on top of a flat shoulder collar. Across the child's chest run two rows of gold chain tied with a red and white bow. Red bows also adorn the bonnet, which is an example of the padded caps worn by young children learning to walk as protection against head injury.

In the study of children's portraits entitled 'Pride and Joy', Saskia Kuus identifies various gender-determining objects in 15–17th century art, cautioning that her observations are to be taken as general rules only. We learn from her (specifically in the entry on Paulus Moreelse's portrait of a girl), that the presence of a fan would be indicative of a girl. Where gold chains are used as accessories, young girls would always wear these around their neck or waist. A young child of either sex might have the accessory of a teething piece, a rattle or a whistle suspended from its chain, often with a wolf's tooth, a piece of coral or a medallion to protect the wearer against evil forces. However, a chain worn across the chest was seen to denote a boy. We believe this to be the most convincing argument and so have concluded that our portrait depicts a boy.

Annemarieke Willemsen states in the above-mentioned book that dolls in children's portraiture are (almost) exclusively female, dressed in adult clothes and held in the arms of a girl. A female version of the doll in our picture can be seen in Swanenburg's somewhat earlier portrait of Catharina van Warmond (fig.1).

Our doll (positioned on the table near the boy though, interestingly, not held by him in the manner of a toy), is dressed in an elegant black costume with gold *passementerie* and a wide lace collar. We can find no evidence of 17th century boys playing with dolls. Perhaps we should attach a more symbolic meaning to the presence of the doll, then, such as a family heirloom representing the greatness of previous generations, or indeed the future aspirations held by the boy's parents for their son. Alternatively, considering that most males in noble families across the Netherlands held high-ranking military positions and would have been fighting against Spain in the 80 Years' War (1568–1648), the doll could represent the boy's consequently absent father.

We are grateful to Piet Bakker for sharing his thoughts on this intriguing portrait with us.



Fig 1: Isaac Claesz. van Swanenburg, *Portrait of Catharina van Warmond*, aged 2, 1596, Oil on Panel, 81 x 62 cms



AETAT: 27 Maenden.
Aº: 16.39.



FRANS FRANCKEN II

Antwerp 1581–1642

Flemish School

Frans Francken II was known for his pictures of church interiors, biblical, historical and proverbial subjects as well as genre compositions. He was, in addition, the first artist to paint accurate views of old picture galleries. He was a pupil of his father, Frans Francken the Elder, and he is the best known and most prolific of a large family of painters. He became a master of the Guild of St Luke in Antwerp in 1605 and subsequently deacon in 1616. He married Maria Placquet in 1607. Of their surviving children three became painters in their own right: Frans III, Hieronymus and Ambrosius. He is not known to have left Antwerp his entire life.

Francken is known to have painted figures for artists like Bartholomeus van Bassen, and to have collaborated with other painters such as Abraham Govaerts, Hendrik van Steenwyck the Younger, Alexander Keirincx, Josse de Momper and Pieter Neefs the Elder.

The Road to Calvary, surrounded by religious Vignettes *en grisaille*, the Corners decorated with Saints and Floral Motifs

Oil on Panel

21 x 16¹/₄ inches (53 x 41.7cms)

PROVENANCE: Creech Grange nr. Wareham, Dorset

NOTE: The painting's central theme of the Road to Calvary is surrounded by a border with corners decorated with scroll, floral and animal details and *trompe l'oeil* details of saints upon a gilt ground. Central to the border are vignettes *en grisaille* illustrating, in continuous representation: The Nativity, The Magi telling Herod of the Birth of the King of Jews, The Adoration of the Magi and The Flight into Egypt.

This theme has frequent interpretations within the oeuvres of the Francken family. A similar composition of the central Calvary theme, assigned to Francken the Elder, is at Ardross House, Co. Armagh.

The catalogue raisonné on Francken II by Ursula Härting gives several examples of works surrounded by similar decorative borders to ours, attributing these exquisite embellishments in gold or grisaille to the artist himself rather than to one of his collaborators; an impressive demonstration of his versatility.

FRENCH SCHOOL CIRCA 1690

A View of Chateau de Saint-Cloud from the Seine

Oil on Canvas

37 x 50¹/₂ inches (93.7 x 128.1 cms)

PROVENANCE: Probably ex collection Donald Glass, Rigger Park, Lewes;
By family descent since 1944 to the previous owner

NOTE: This wonderful topographical view of the Chateau de Saint-Cloud has, as yet, eluded any firm attribution. Several contemporary painters, ranging from Adam Frans van der Meulen, Jean-Baptiste Martin (called Martin des Batailles), Etienne Allegrain to Israel Silvestre, have either painted or engraved views of this famous chateau.

The construction of the chateau began in around 1570 and was finally completed in around 1701. It has had a chequered history, having belonged at one time to “Monsieur”, Philippe of France, the brother of King Louis XIV.

In 1785 the chateau was bought by King Louis XIV for Marie-Antoinette who completed an extensive refurbishment between 1787 and 1788.

In 1891 it was finally demolished having suffered badly in 1870 during the Franco-Prussian War.





FRANCESCO GUARDI

Venice 1712–1793

Italian School

Francesco Guardi can, with all conviction, be called the greatest of the Venetian landscape and Vedute painters of the eighteenth century. He began his career as a pupil of his father, Gian Domenico, as did his elder brother Gian-Antonio Guardi. By 1735 though he had moved to the studio of Michele Marieschi and remained there until 1743. Cecilia, the artist's sister married Gian Battista Tiepolo and was to become the mother of Gian Domenico Tiepolo. They proved a truly artistic family. His father had been a pupil of Sebastiano Ricci, an artist who would also to exert a strong influence on the young Francesco.

Guardi's great contribution to Italian landscape painting was his uniquely volatile approach to drawing with a wonderful 'wet' application of paint to the surface of both canvas and panel. He delighted in capturing the dazzling Venetian light and the way it plays on the ever-present water.

His topographical compositions are carefully constructed and often depict figure groups. His capriccio views are delightful and bright with verve and drama, almost the complete antithesis of the carefully composed works of his contemporary, Canaletto.

**A Rider in a Landscape**

Oil on Panel

9 1/4 x 6 1/2 inches (23.5 x 16.6 cms)

PROVENANCE: Thomas Wentworth Beaumont (1792–1848) or his son, Wentworth Blackett Beaumont, 1st Baron Allendale (1829–1907), and by descent, first at Bretton Hall, Yorkshire, until circa 1947, and then at Bywell Hall, Northumberland.

EXHIBITED: Newcastle, Hatton gallery, *Festival Exhibition*, 1951, no 18.

NOTE: The single figure on a horse appears to be unique in the oeuvre of Francesco Guardi. His compositions tend to be bustling with life and it is rare for him to have focused on one central image as is the case here. The closest comparison would seem to be the two capricci by the artist, of very similar dimensions, that were sold at auction in France in 1994. These also share their broad horizons and relatively empty landscapes with our painting.



GIACOMO GUARDI

Venice 1764–1835

Italian School

Giacomo Guardi began his career as a pupil of his father's, painting topographical views of Venice and its environs. He was to specialise in painting pictures in gouache, a medium in which he excelled. Whether depicting a piazza or the lagoon itself, he imbued his *vedute* with a characteristic chromatic playfulness, favouring a vivid blue background with details picked out in a restrained palette of contrasting whites, browns, and the occasional flash of red. Many of his paintings have been mistaken for those of his father, but his technique is different and somewhat stiffer in execution. For the benefit of the grand tour clientele, he would always give a detailed geographical description of the depicted location on the reverse of each work, before proudly signing it 'Giacomo de Guardi'.



A View of San Giorgio Maggiore and the Punta della Giudecca, Venice

Gouache and Watercolour on Paper

6¹/₈ x 9¹/₅ inches (15.6 x 23.3 cms)

Signed and inscribed verso 'veduta di San Giorgio Maggiore e punta della Giudecca Recapito dal Sig.r Selva Ottico in Calle Larga S. Marco/a mio Nome/'Giacomo de Guardi'

PROVENANCE: Private Collection, England



A View of the Riva degli Schiavoni, Venice

Gouache and Watercolour on Paper
5 $\frac{1}{8}$ x 9 inches (13 x 23 cms)
Signed and inscribed verso



JOHANN GOTTLIEB HACKERT

Prenzlau 1744–1773 Bath
German School

The brother of Jacob Philipp, he also studied under Blaise Nicolas Le Sueur in Berlin. He joined his brother in Paris in 1766 and then journeyed to Italy in 1768. On their travels they spent many hours working together and sketching in the campagna. Unlike his brother, however, Johann Gottlieb came to England and exhibited regularly at the Royal Academy and the Society of Artists during the years 1771 to 1773.

He died of influenza in 1773 and is buried in Bath.

A Spaniel in a Landscape

Oil on Canvas

17³/₄ x 22¹/₈ inches (45.1 x 56.2 cms)

Signed and Dated 'J. G. Hackert p: 1772' lower left

PROVENANCE: Collection of Mrs Jenkins, Penmere, Cornwall, by the 1920s;
Acquired by the previous owner's father in the 1940s

NOTE: This charming portrait of a dog is a rare example of the work of Johann Gottlieb Hackert. He was best known for having collaborated with his older brother, Jacob Philipp, with whom he had worked in Paris and Rome after 1766, before producing gouaches of animals and landscapes for Lady Hamilton in Naples in 1770. The present work will have been painted shortly after that when he came to England where he exhibited at the Royal Academy. It is very comparable to his older brother's known studies, in various states of completion, showing dogs, cows, sheep, goats and other animals. As a finished and signed representation, it was most likely commissioned by the owner of the sitter.

GAWEN HAMILTON

Hamilton, Glasgow c.1698–1737 London
British School

Gawen Hamilton was born near Hamilton in the West of Scotland. He received his early training from an obscure painter of birds named Wilson before departing for London sometime around 1730.

George Vertue records Hamilton as an artist that excelled in group (conversation) portraiture and likened him to William Hogarth. Oddly, Horace Walpole does not mention him in his 'Anecdotes of England', despite his liberal use of Vertue's notes for the book. Hamilton was a member of the Rose and Crown Club "for Eminent Artificers of this Nation", "a bawdy assembly of younger artists and cognoscenti, which met weekly", according to John Smibert's biographer, Richard Saunders. Founded in 1704, the club met, appropriately, in the Rose and Crown public house until it was disbanded in 1745.



Hamilton's most successful group portrait, now in the National Portrait Gallery, London, depicts a group known as the Club of Artists in 1735 meeting on the King's Arms in New Bond Street. Vertue (perhaps with no small amount of prejudice given their friendship) viewed him as superior to Hogarth and as one of 'the most elevated Men in Art here now'.

His coterie included the painters John Wootton, Michael Dahl and John Michael Rysbrack, the architects William Kent and James Gibbs and other notable men of the arts like George Handel.

Gawen Hamilton is buried in St. Paul's in Covent Garden.

A large Family Group in an Interior

Oil on Canvas

39³/₄ x 51¹/₄ inches (100 x 130 cms)

PROVENANCE: Private Collection, Italy

NOTE: In this early conversation piece, a genre which Hamilton helped to pioneer in the first half of the 18th century, we see a family sitting in an interior. The informality of conversation pieces was key to their popularity. Families and groups of friends were able to present themselves engaged in polite conversation, often showing off their talents and intellectual pursuits, as though caught unawares by the painter.

The most prominent figure in the picture, presumably the father and head of the family, looks not at the viewer, but across the picture to a woman, who must be his wife. The children of the couple hold books, musical instruments, a lap dog, and several fans. Paintings from their art collection hang on the wall behind them, and an archway reveals their garden estate complete with a Palladian folly. These accoutrements have been chosen to represent the family's aspirations to the budding 18th century notion of polite culture: self-improvement, the study of the arts and sciences, and a manner of behaviour which came to define the emerging British middle classes.





THOMAS HEEREMANS and ABRAHAM STORCK

1641–1694 and 1644–1708, respectively

This painting, a collaborative work between the painters Thomas Heeremans and Abraham Storck, depicts the frozen Oude Schans canal in Amsterdam looking North towards the docks. Heeremans was a Haarlem born artist, active during the last quarter of the 17th century and renowned for painting snowy landscapes. His collaborator, Abraham Storck, who painted the figures in the present work, was a successful landscape painter in his own right and had a flourishing career in Amsterdam.

A Winter Landscape with Figures skating on the Oude Schans Canal near Montelbaanstoren, Amsterdam

Oil on Canvas

34³/₄ x 44⁷/₈ inches (88 x 113.8 cms)

signed and dated lower centre 'THMANS 1678' and 'TH' in monogram

PROVENANCE: (Probably) Anon. sale; Christie's, London, 17 December 1926, lot 112.
 Richard Green, London.
 The Power Collection.
 Thence by family descent.

NOTE: The present work depicts the frozen Oude Schans canal in Amsterdam looking North towards the docks. On the left of the composition stands the Montelbaanstoren. This impressive brick tower originally formed part of the walls of the city and was used as a sentry for Dutch soldiers keeping watch for invading enemies. The original tower was built in 1512 with the decorative spire and clock being added in 1606 by the architect Hendrick de Keyser (1565–1621). Later in the century, the clock tower was nicknamed Malle Jaap ('Silly Jack') because of its failure to keep accurate time. Although a typical subject for the city's artists, including Rembrandt and Jacob van Ruisdael, most depictions face away from the docks. By contrast, here we see the numerous masts of the ships and a bridge that could be raised in the middle to allow them to pass in and out of the city.

Thomas Heeremans painted a similar view in collaboration with Abraham Storck (see Christie's, New York, 14th April 2016, lot 247).

JOHANN JOSEF KARL HENRICI

Schweidnitz, Silesia 1737–1823 Bolzano
Austrian School

Born Johann Josef Karl Heinrich, the artist would later latinise his name to Carl Henrici, allegedly to further his career. He trained with his father until, aged 18, he avoided Prussian military service by settling in Bohemia and spending several years in the workshop of theatrical set painter Angelo Garboni.

Henrici arrived in Bozen (Bolzano) in 1757 to work in the studio of the copyist Mathias Twinger and, through marriage to the master's daughter, he had taken charge of the business by 1759. Soon the ambitious young man set off again on his travels, supporting himself as a miniature painter in Vienna, Graz, Ljubljana, Zagreb, Trieste, Bologna and Venice, respectively. For two years starting from 1761 he studied in Verona with Giambettino Cignaroli and Felice Boscaratti.

On his return to Bozen, Henrici settled for the rest of his life in Mustergasse 19, the erstwhile Twinger workshop.

The Piazzetta di San Marco, Venice, during Carnival with elegant Turkish, Chinese and Western European Figures mingling while a Ciarlatano, or Quack, touts his Wares outside the Doge's Palace

Oil on Canvas

27 x 36 inches (68.5 x 91.3 cms)

Monogrammed 'C H' lower left on the stone slab with an unidentified, cross-like, symbol possibly denoting a date



NOTE: Technically rooted in the Baroque era, Henrici made his living painting altar pieces and frescoes in Tyrolean churches, but his theatrical training was put to particularly good use in his softly coloured, elegant and playful conversation pieces like ours. Other secular works by the artist include two large allegories, Music and Hearing, on display at the Academy of Music in Ljubljana, Akademija za Glasbo. These paintings are excellent examples of the Rococo style that, having emanated from early 18th century French palaces, would spread across Europe over the following decades, charmingly infused with exotic influences of *chinoiserie* and, not least, *turquerie*:

Centuries of hostilities between the 'East' and the 'West' (such as the 14th century Turkish occupation of the Balkans and the relatively recent Battle of Vienna in 1683), had fuelled a long-held perception in Western Europe of the Ottoman Empire as the barbarian enemy. This tension slowly eased towards the end of the 17th century as conflicts began to be resolved diplomatically. The ability to navigate around Africa opened up seaways and trade routes, enabling a wider cultural and mercantile exchange internationally. The resulting popularity of explorations into hitherto unknown parts of the world sparked a seemingly insatiable appetite for anything Ottoman in Western Europe, and well-to-do Westerners would try to emulate this style in their thinking, clothing, interiors, architecture, music and art.

It is amusing to see how the same figures appear repeatedly in Henrici's *turquerie* paintings. A work entitled "The painter's studio", that recently appeared on the French market, shows the artist seated with his palette and working on a portrait of a beautiful lady (his wife?) with very similar facial features to the central female figure in our painting (fig. 1). His own likeness bears a strong resemblance to the young gondolier, who appears on the lower right of our work, lost in admiration for said lady. In the studio depiction, the two are surrounded by an exotic assembly of moustached turks and Rococo beauties like a group of actors in a stage set.



Figure 1
The Painter's Studio
oil on canvas,
105 x 149 cms





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 were 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 great 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 many 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.

A Portrait of a Lady reading, an Allegory of Literature and Learning

Oil on Metal

8½ x 6½ inches oval (21.4 x 16.4 cms)

PROVENANCE: We do not know if Girolamo Manfrin (1742–1801) acquired the painting directly from the artist for Galleria Manfrin, his extensive collection that was housed since 1787 in Palazzo Manfrin (formerly called Priuli Venier) on the Canareggio, Venice. When he died the collection passed to his son, Marchese Pietro Manfrin (the title bestowed by Pope Pio VII at the end of Girolamo's life).

LITERATURE: On 23 March 1834, a year after Pietro's death, an exhaustive inventory was made of the Manfrin collection. Inventory N° 49, displayed in Room F of the Palazzo, was described as Angelica Kauffman "Donna con libro" and valued at 35 Austrian Lire (its location in room F and its valuation is inscribed in a 19th century hand on the backing board).

NOTE: In this serenely beautiful composition Angelica Kauffman has captured the essence of a summer's day: a young girl dressed in white sitting by a tree immersed in a book, a sun hat by her side. In keeping with the Neoclassical ideals of its time, the subject could also be interpreted as an allegory of literature and learning.

Kauffman used the girl's pose of supporting her head from her elbow to very different effect in "Maria"; one of her series of small paintings taking their inspiration from Lawrence Sterne's immensely popular novel 'A Sentimental Journey through France and Italy' (published in 1768) about a distraught young widow who embarks on lengthy travels to dispel her grief.



Angelica Kauffman, R.A.
'Maria, from Laurence Sterne's 'A Sentimental Journey through France and Italy'
sold Christie's, July 2007

JAN VAN KESSEL I

Antwerp 1626–1679

Flemish School

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

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

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



Museums where examples of the artist's work can be found include:

Copenhagen (Statens Museum for Kunst); Florence (Galleria Palatina); Madrid (Prado, Museo Thyssen); Oxford (Ashmolean Museum); St. Petersburg (Hermitage).

A Garland of Roses, Convolvuli, Orange Blossom and Ivy nailed to a Wall, together with Butterflies and a Dragonfly

Oil on Panel

10⁷/₈ x 14¹/₂ inches (27.5 x 37 cms)

Signed upper left 'J. v. kessel fecit.'

PROVENANCE: Private Collection, Switzerland





JAN KRAEK, CALLED GIOVANNI CARACCA

Haarlem 1540–1607 Turin
Dutch School

Jan Kraek, who most probably hailed from Haarlem, spent most of his working life at the Savoy Court, hence the Italianisation of his name to Giovanni Caracca. He first worked for Duke 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 several palaces, notably the Grand Gallery for Charles-Emmanuel, which has since been destroyed by fire.

The artist moved with the Dukes of Savoy to Turin in 1580. He accompanied the Duke to Zaragoza on the occasion of the Duke's wedding in 1585 to Caterina Micaela, daughter of Philip II of Spain. Kraek also went with him on a second trip to Spain on a political visit (testament to the high regard in which he was held by the Duke of Savoy), and he possibly painted the King's portrait on this occasion.

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

A Pair of Portraits, probably depicting the two eldest Daughters of Charles-Emmanuel, Duke of Savoy, and Caterina Micaela, née Princess of Spain and Austria:

Isabel of Savoy (1591–1626), who would later become Duchess of Modena through her marriage to Alfonso III d'Este;

Margaret of Savoy (1589–1655), who would later become Duchess of Mantua through her marriage to Francesco IV Gonzaga.

Oil on Canvas

16¹/₂ x 12⁵/₈ inches (42 x 32 cms)

PROVENANCE: Private Collection, Italy

THOMAS LANDSEER

1795–1880

British School

Thomas Landseer ARA was the eldest son and pupil of the engraver John Landseer ARA (1762–1852). After an apprenticeship with his father, he studied with the history painter Benjamin Robert Hayden (1786–1846).

Landseer primarily painted animal subjects, often of exotic breeds, many of which he found in zoos and menageries around England. He became a very prolific and accomplished print maker executing many engravings after the works of his celebrated younger brother Sir Edwin Landseer RA (1802–1873) as well as after his own painted works. In Royal Academy exhibition catalogues he is described as ‘Engraver and Painter’ and submitted both to the annual exhibitions from 1853. He was elected an Associate of the Royal Academy in 1868.

A Bengal Tiger

Oil on Canvas

46 x 59⁵/₈ inches (116.9 x 151.5 cms)

NOTE: This new discovery by Landseer depicts the Bengal tiger which was housed in the menagerie at King’s Mews in London, now the site of the National Gallery. The painting was likely made as preparation for an etching in the print series *Characteristick Portraits of Animals* published in 1829 (fig. 1), a project which was published in parts over several years. In both the painting and the etching, we see a snarling tiger guarding its kill. In the print a second tiger has been added, which appears to be interested in stealing the deer. The scene is far removed from the London menagerie in which the tiger was housed, and instead evokes the dark forests of India which would have greatly appealed to the romantically minded British viewer.

Much like his brother Edwin, Thomas Landseer made a significant amount of his income from publishing engravings of his finished pictures. It would therefore appear likely that the present picture was used as a worked-up study for the more lucrative etching which was to come. Nail marks around the edges of the canvas suggest that Landseer pinned the picture up in his studio, studying from it while he worked on the etching. The large scale of the painting suggests that the commercially minded Landseer was hoping to find a buyer for the painting after he had finished preparing the etching.



Figure 1:
Thomas Landseer, *The Bengal Tigers*, 1829,
etching, from *Characteristick Portraits of Animals*.





THE MASTER OF THE GOLD BROCADE

Active in the Southern Netherlands c.1500
Flemish School

Scholars have yet to fully identify The Master of the Gold Brocade who, along with his workshop, was catalogued under this moniker by Max J. Friedländer in the 1960s. The artist hailed most likely from Bruges, although influences from Brussels and Ghent also permeate his work. The image of the Holy Virgin nursing the Christ Child was the most typical subject matter of the painter, whose rare paintings have been occasionally recorded on the market and are also to be found in a number of museum's collections. Generally referred to as the *Maria lactans*, this devotional type was commonplace during the last decades of the 15th Century, having evolved from Rogier van der Weyden's *Saint Luke Drawing the Virgin* (now in the Museum of Fine Arts, Boston). Dirck De Vos states in his catalogue raisonné on van der Weyden that this masterpiece could be seen and admired either in the Cathedral of St Gudule, Brussels, where the city's Painters Guild members worshipped, or in the Guild house itself. The sheer genius of this inspirational painting combined with its accessibility would account for the popularity of this subject among artists of the time.

The Virgin nursing the Christ Child, the *Maria lactans* subject

Oil on Panel
8½ x 16 inches (21.5 x 15 cms)

PROVENANCE: Collection of Charles Oulmont, Paris, c.1913;
Private Collection, Switzerland

LITERATURE: RKD/Friedländer 1966, 6/38, C3382

NOTE: This tender scene with its elaborately executed gold patterned background is a most beautiful example of the Virgin and Christ Child genre. The artist has compressed the composition to great effect, enhancing the sense of intimacy between the two tightly entwined figures, the curve of the Madonna's hands gently enfolding her infant and her head protectively lowered towards him.

A stylistically comparable work is the *Maria lactans* in the collection of the Musée des Beaux Arts, Dijon, France.

Dr. Hélène Mund has confirmed the attribution to the Master of the Gold Brocade, based on first hand examination of the work.

MASTER OF THE SCHWARTZENBERG PORTRAITS

Active 1638–1645/9

Friesland School

The late art historian Abraham Wassenbergh invented the name Master of the Schwartzenberg portraits in his book entitled *De Portretkunst in Friesland in de zeventiende eeuw*, applying it generally to all the portraits, none of them signed, in the collection at Groot Terhorne Manor in Leeuwarden, Friesland. He identified the artist as a student, or follower, of the great Friesian master Wybrand de Geest. Wassenbergh naturally based the period of activity for his fictional artist (1638–1645) on the portraits available to him. This group did not yet include our work, which hails from the same collection, albeit dated 1649.

A Portrait of Bartolt Freiherr thoe Schwartzenberg en Hohenlantsberg (1647–1650), painted in 1649 at 1½ years of Age.

Oil on Panel

15 x 13 1/5 inches (38 x 34 cms)

PROVENANCE: Collection of Mary Elizabeth Stuart Harley (1925–2019)

NOTE:

The reverse of the painting bears an inscription (in old Dutch): “Bartolt Frÿheer toe Schwartzenberg en Hohenlantsberg vijfde soon van Heer Georg Frÿheer toe Schwartzenberg oudt 1½ iarn Anno 1649.”

This translates (roughly) as follows: Bartolt Baron of Schwartzenberg and Hohenlantsberg ? fifth son of Mr Georg Baron of Schwartzenberg ? 1½ years old ? Anno 1649.

The sitter of our portrait was the 5th son of Georg Frederick Baron thoe Schwartzenberg en Hohenlantsberg of the Friesian line of the family, as affirmed by the inscription au verso and his wife Agatha née Tjarda van Starckenborgh. Sadly, but not unusually for his time, Bartolt lived only 3 years, from 1647–1650. This is confirmed by the entry on the family in the *Stamboek der Frieschen Adel* (M. de Haan Hettema & A. van Halmael). From here we learn that there were 7 children in the family residing at Groot Terhorne manor, which would make them the greatest landowners in Friesland. Bartolt's eldest sister, Isabella Susanna (1639–1723), went on to marry Count Gustaf Carlsson von Böring, a legitimate son of King Karl X Gustav of Sweden, in 1685.

By the time of Bartolt's birth, his father had reached the peak of his military career, ranking as colonel of the 2nd Friesian Infantry Regiment. George Frederick was depicted, while still a captain, among the pall bearers, (front left looking out) at the funereal procession for the Friesian Stadtholder Ernst Casimir of Nassau-Dietz in 1633 (anonymous artist).

Bartolt's older brothers Johan Georg (1637) and Georg Wolfgang (1638) both followed in their father's military footsteps; indeed, Georg Wolfgang took over from his father as colonel. Both brothers were killed in the Battle of Seneffe, Belgium, that took place in August 1674.

The quality of the group of portraits attributed to the Master of the Schwartzenberg is variable; for instance, a portrait of Bartolt's brother, Georg Wolfgang, painted in 1656, is generally given to Wybrand de Geest, whereas the portraits of his parents appear to be by a less distinguished hand. It is possible that, as the family's finances improved, so did the calibre of painter they could employ. We would argue that the artist behind our work was a student of de Geest at the very least, if not in fact the master himself. Given the quality of its execution and the evidence of another child's portrait by de Geest dating from the 1640s (1647 to be precise) in the Poznan Museum, Poland, the attribution of our picture to Wybrand de Geest seems all the more plausible. De Geest was teasingly nicknamed *De Friesche Adelaar*, in reference to the *Adelaar* (eagle) in the Friesian coat of arms, but quite possibly also as a pun on the word *Adel* (nobility), since the artist portrayed most of the noble families in Friesland.

We are grateful to Piet Bakker, an authority on old master paintings from Friesland and author of several scholarly works on this subject including *Geziecht op Leeuwarden*, for his help in identifying the artist. He





wrote of our painting: “When the portrait is painted in Friesland – and it is – I can only think of one painter who is able to deliver a portrait of this quality and that is Wybrand de Geest. He is by far the best portrait painter in Friesland, and he is the only Frisian painter who regularly received portrait commissions from the Frisian stadtholders for their Court in Leeuwarden. All other reasonably good painters active in the 1640s and 1650s are indebted to his style.”



PAULUS MOREELSE

Utrecht 1571–1638
Dutch School

Paulus Moreelse was the son of Jan Jansz Moreelse, a cooper from Louvain. According to van Mander, he was apprenticed to Michiel van Miereveldt, the well-known portraitist from Delft. After leaving the studio of Miereveldt he travelled to Italy some time before 1596, where he received a great deal of commissions for portraits. It is for his portraiture that he is best known today. However, he also produced many religious, mythological and history paintings.

He joined the Saddlers Guild of Utrecht in 1596 (the Guild of St Luke was not founded until 1611). Moreelse was one of the founder members of the St Luke Guild and was the Dean no less than four times. He was also a teacher at the Drawing Academy alongside Abraham Bloemaert, who was to exert a great influence on him.

In 1602, Moreelse married Antonia van Wyntershoven, by whom he had five children, and three years later he bought a large house on the Boterstraat. Moreelse had become a wealthy and well respected figure in Utrecht. He owned several houses and became embroiled in the city's politics, gaining a seat on the city council in 1618 when both he and Joachim Wtewael petitioned the town council to resign. This seat afforded him many new opportunities as well as important civic commissions. He became a church warden, a captain of the Civic Guard and the Chief Treasurer of the City. He also turned his hand to architecture, designing a new enlargement of the city and a new city gate. Moreover, he was instrumental in the founding of Utrecht University in 1636.

Moreelse was a central figure in Utrecht city life, both artistically and politically. His art was infused with the influence of Miereveldt, combined with the exuberance of Mannerist painting in Utrecht.



A Portrait of a young Lady in an elegant Black Costume with Gold Embroidery, a fine Lace Cap and a large Millstone Collar

Oil on Panel

29⁷/₈ x 24¹/₂ inches (76 x 62.3 cms)

Signed and dated 'M f. / 1632'

PROVENANCE: Auction Charpentier, Paris, 12.6.1956. Lot 171;
Private Collection, Switzerland

NOTE: This painting is typical of the work of Paulus Jansz. Moreelse in the early 1630s. Moreelse's Portrait of a Lady in Carnegie Museum of Art in Pittsburgh (Inv.-Nr 64.11.29), oil on panel, 80.3 x 65 cms is dated 1625 and employs a similar composition and identical dress and accessories to those seen in our painting.

Circle of BERNAERT VAN ORLEY

Brussels 1490–1542
Flemish School

It remains unclear whether Bernaert's first tutelage was with his father Valentin. We do know, however, that he studied under Philippe van Orley, his paternal uncle. Five years after he started working in Brussels he became a member of the Guild in 1515.

The artist was much influenced by the works of Raphael and Dürer. At the Court of Queen Margaret of Austria he received many noble and ecclesiastic commissions, including work for the King of Denmark and subsequently Queen Mary of Hungary.

It is thought that he also visited Rome circa 1515 and Antwerp in 1517 (where he is mentioned as the teacher of Peter Goes).

Van Orley married Agnes Seghers and, after her death in 1539, Catherina Hellnick. He had a large family of nine children, five of whom became artists in their own right. He taught a number of eminent pupils including Michel Coxie, Pieter Cocke van Aelst and Pieter de Kempener.

The Madonna and Child, holding a Coral Bead Rosary

Oil on Panel

13½ x 9 inches (34.5 x 23 cms)

PROVENANCE: Private Collection, Hungary from after 1970;
By descent to the previous owner

NOTE: The painting bears the inventory number 174.

Of the many slightly different examples of this composition from the hands of artists around van Orley, this appears to be one of the best versions, of a higher quality than many and in superb condition.





JAN VAN OS

1744–1808

Dutch School

Jan van Os was born in Middleharnis in 1744. He became a pupil of Aert Schoumann (1710–1792) in the Hague at an early age. Here he worked studiously until 1773 when he was elected a member of the Guild of the Hague. Most of his work relates to an interest in still life paintings which he executed with consummate care. Less well known are his shipping paintings which are quite rare. These are executed with exceptional ability and are usually painted in soft pastel colours.

In 1775 he married the portrait painter Susanna, the daughter of the landscape artist, (1709–1782). Van Os was also an accomplished poet as well as a painter and towards the end of his career he became the director of the Academy in the Hague.

A Still life of Roses, Auricula, an Iris and other Flowers on a Ledge with Bird Nests

Oil on Canvas

27⁵/₈ x 23 inches (70.2 x 58.2 cms)

Signed lower right 'J Van Os fecit'

PROVENANCE: The Collection of Paul Delaroff (1852–1913), St. Petersburg,
Presumably his sale, Hôtel Drouot, Paris, 27 April–2 May 1914, lot 174 (as part of a pair);
Anon. sale; Sotheby's, London, 11 July 1962, lot 33;
Mrs D.C. Warner, Santa Monica, California;
Private Collection, USA

LITERATURE: P. Mitchell, Jan van Os, London, 1968, p. 17, cat. no. 3, ill., pl. 3 (as by Jan van Os)

NOTE: True to form, Jan van Os has here depicted an elegant composition of a terracotta vase of flowers overflowing with roses, a white tulip, fox gloves, irises, hollyhock, auricula, crown imperial and rich green foliage. Atop the ledge we see two nests, one with eggs and the other with cheeping chicks. Meanwhile several small snails creep along the flowers' stems and water droplets drip from petals, catching the light. The picture bursts with fecundity, apart from one small chick, who has wandered from the nest and looks mournfully out at the viewer, its plumb body stranded on the stone ledge.

SALOMON ROMBOUTS

*c.*1655–1702
Dutch School

Salomon Rombouts began his career in Haarlem as a pupil of his father, the landscape painter Gillis Rombouts (1630–1678). He became apprenticed to Jacob van Ruisdael (*c.*1628–1682) and he later worked in the circle of Cornelis Decker (1618–1678) as well as with Roelof van Vries (1631–1681). From these masters of landscape, waterway, and village scenes Rombouts learned to paint Dutch rustic life in all seasons of the year. His village streets and winding forest paths with sunny patches in the foreground are animated by brightly coloured figures, such as he contributed to his father's pictures.

A Winter Scene with Skaters on a frozen Canal

Oil on Panel

18¹/₂ x 24⁴/₅ inches (47 x 63 cms)

Signed lower right on the plank of wood 'Rombouts'

PROVENANCE: Private Collection, Belgium

NOTE: Winter scenes were perennially popular in the Dutch Republic as they allowed the viewer to enjoy scenes of merrymaking and skating in the harshest month of the year. In the present picture Rombouts has depicted a tavern on the left of the icy highway. The enterprising landlord appears to have opened a tavern in a tent on the edge of the ice, so that skaters on the frozen canal can refresh themselves. The flag hanging from the tent appears to be that of the city of Leeuwarden in the Northern Dutch province of Friesland, a city known for its many canals and waterways, much of the surrounding land having been reclaimed from the sea.





GUSTAF SÖDERBERG

Norrköping, Sweden 1799–1875 Stockholm
Swedish School

The son of a clothing manufacturer, Gustaf Söderberg studied fine art in Stockholm from 1816, while simultaneously pursuing a military career with the grenadier corps of the Royal Life Guards (*Livgardet*) in Stockholm.

We know that Söderberg travelled to Italy from 1819–21, joining the community of military artists there. Several signed and dated works exist from that period depicting sites in Rome and Southern Italy. The artist described in a letter from 8 April 1820 how, on his journey to Naples, he had visited the Grotto of Posilippo. Testament to this is his landscape study of the Grotto (oil on paper, laid down on masonite), which is now in the Metropolitan Museum, New York.

His views of Italy were very well received in his own lifetime and still are to this day (some of his works were included in the exhibition “*Un paese incantato. Italia dipinto da Thomas Jones a Corot*” held at the Centro Internazionale d’Arte e di Cultura di Palazzo Te in Mantua, 2001).

By the spring of 1821 he was in Paris, where he trained with the French landscape painter Achille-Etna Michallon. He is credited with being the first Swedish painter to adopt *plein-air* painting as an art form.

Gustaf Söderberg, returning from Paris via England in 1822, appears to have successfully combined his artistic endeavours with this military career. In 1826, whilst continuing to exhibit his landscapes at Stockholm’s Academy of Fine Arts, he took up the position of Adjutant for the Army’s Expeditionary General.

He painted numerous views of Stockholm Palace and other castles for the King of Sweden, Karl XIV Johan (né Jean-Baptiste Bernadotte). From 1826 Söderberg acted as ordination officer as well as art teacher for Crown Prince Oscar, who encouraged him to publish a series of lithographs illustrating the military uniforms of Norway and Sweden. Such was their rapport that by 1833 he had been appointed Adjutant to the Crown Prince.

Having married Amelie Wilhelmina Schön in 1830, it seems that he spent the 1830s and-50s travelling in Europe as a career officer, eventually rising to the rank of Colonel.

Since his retirement from military service in 1864, Söderberg spent his last decade travelling in Europe. He died in Stockholm in 1875.

The Colonnade at Stockholm Palace with elegant Figures strolling and conversing

Oil on Canvas

11½ x 14½ inches (29.5 x 37 cms)

Signed and Dated ‘G. Söderberg 1835’

PROVENANCE: Carl Åkerhielm (1807–1879), Dylta Bruk [Manor], Sweden;
The Tersmeden family, Hessle Manor, Örsundsbro, Sweden.

NOTE: An inscription in Swedish on the stretcher translates as follows:

“Painted by Söderbergh Major [sic], and “Won in the lottery of the Stockholm Art Society 1835 by Carl Åkerhielm at Dylta [Manor]”

The newly restored Colonnade at Stockholm Palace dates back to the previous incarnation of the Royal Palace called *Tre Kronor* and is one of the few structures that survived the great fire of 1697. The architect responsible for incorporating it into the fabric of the later building was Nicodemus Tessin the Younger.



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 was 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. Teniers at the height of his powers 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 are 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 Nobleman after *Lambert Sustris*

Oil on Panel

9 x 6³/₄ inches (23 x 17.2 cms)

Numbered and inscribed verso

LITERATURE: George Scharf, 'Catalogue Raisonné or A list of the Pictures in Blenheim Palace,' Part I, London, 1862, p.165, no. 86 (Vaughan Thomas no 43);
'A Collection of 120 Paintings by David Teniers from Blenheim Palace', Charles Davis Gallery, London, January 1885, no. 86

NOTE: This panel was painted by Teniers after the canvas previously attributed to Titian in the Kunsthistorisches Museum (GG77) and now given to Lambert Sustris. It was engraved by Lucas Vorsterman (1595–1675) as one of the plates for the *Theatrum Pictorium*, numbered 86.

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 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.

Frontispiece to the *Theatrum Pictorium*

Verso collection numbers No 60, 41, No 24





(Actual size)

ANNE VALLAYER-COSTER

Bièvre 1744–1818 Paris
French School

Anne Vallayer-Coster grew up as one of four daughters of a goldsmith and tapestry maker to the royal court. The family moved to central Paris in 1754. The budding artist is unlikely to have received any formal training, which would explain why she does not appear to be affiliated with any studio. It is believed that she initially trained with her father, then with the botanical artist Madeleine Basseport and, finally, with Joseph Vernet. It was to Chardin that her still lifes owed most of their stylistic debt, although she was never recorded as working with him.

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

She exhibited both still lifes and portraiture fairly regularly at the Salon between 1771 and 1817. The highly influential philosopher, writer and art critic Denis Diderot said after her first exhibition in 1771, "if all new members of the Royal Academy made a showing like Mademoiselle Vallayer's, and sustained the same high level of quality, the Salon would look very different!"

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

Vallayer-Coster remains one of art history's great female painters, having overcome the strong prejudice in the French establishment at the time, not only against women but also against still life painting in general. Her calm, diplomatic demeanour as well as driven personality served her well and gained her the reputation that she justly deserves.



A Bouquet of Roses, Poppies and Carnations in a Stoneware Urn on a Ledge

Oil on Paper laid on Board, tondo

3¹/₈ inches (8 cms diameter)

Signed 'V. Coster' lower right on the Ledge

PROVENANCE: Private Collection, Bordeaux, France

NOTE: In her catalogue raisonné of 1970, the late Marianne Roland Michel listed 17 miniature paintings by Anne Vallayer-Coster, most of which were painted towards the end of the artist's life.

Whilst fully accepted by Fabrice Faré as an autograph work, this little gem of a picture with its minutely rendered stoneware urn and striking floral display is a later discovery and so does not feature in that book.

FRANS VERVLOET

Malines 1795–1872 Venice
Belgian School

Frans 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', gaining the patronage of the King of Naples. Ferdinand II, who was 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 View of the Grand Canal, Venice, looking North-West, with Palazzo Pesaro on the Right

Oil on Paper laid on Canvas

13³/₈ x 20⁵/₈ inches (33.9 x 52.2 cms)

Signed and dated lower right 'F. Vervloet 1859'

PROVENANCE: Private collection, UK

NOTE: This stretch of the Grand Canal is dominated by the two huge palazzi on the south side. On the far left is part of the Palazzo Corner della Regina, which took only three years to build, 1724–7, to the design of Domenico Rossi. It takes its name from the most famous woman of the Corner family, Caterina Cornaro (1454–1510), who was born in an earlier house on this site and became the last monarch of the Kingdom of Cyprus, which she ceded to Venice in 1489. The second building after that is the Palazzo Pesaro, with the Palazzo Rezzonico one of the largest and most sumptuous Baroque palaces in the city. Both were designed by Baldassare Longhena, and both were completed long after his death. Here, as at the Palazzo Rezzonico, only the first floor of the façade was finished by then, the second *piano nobile* being finished by Antonio Gaspari in circa 1710. Since 1902 the Palazzo Pesaro has housed the Municipal Gallery of Modern Art. Further along is seen the pediment crowning the façade of the Church of San Stae.





WILLEM VAN DER VLIET

Delft c.1584–1642

Dutch School

Willem van der Vliet began his career in his native Delft, becoming a pupil of Michiel van Mierevelt there in 1613. He joined the painters' Guild in Delft in 1615 and by 1634 had assumed the mantle of its presidency.

Van der Vliet's works are very rare, but his portraits and historical allegories are readily recognisable. The sitters, usually depicted in half or three-quarter length, are pale in countenance and his palette delicate and well chosen.

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

A Portrait of a Young Lady wearing a Millstone Collar, a Lace Cap and an embroidered Black Satin Stomacher, red Brocade Sleeves, a Coral Bracelet and embroidered white Gloves held in her Right Hand

Oil on Panel

26³/₈ x 21¹/₄ inches (67 x 54 cms)

Inscribed and Signed 'Aetatis 21 ANo 1632/W.vander Vliet.fecit' left of Centre

PROVENANCE: Private Collection, UK

NOTE: It is obvious that the sitter of this arresting portrait is a beautiful young woman. Nor can it be ignored that she is a lady of a certain social standing, considering her enormous ruff, her thick gold chain and her costume adorned with the finest silk, lace and embroidery. The most intriguing aspect of the painting, however, is her direct, intelligent, gaze. It compels the viewer to stop and pay attention to her. This is van der Vliet painting at his best and most expressive.

JACOB DE WIT

Amsterdam 1695–1754
Dutch School

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

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

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



An Allegory of the Arts

Oil on Canvas

30½ x 28¾ inches (77.5 x 72.1 cms)

Signed and dated 'J. Wit / 1739' lower right

PROVENANCE: With Rafael Valls, London, where acquired by the previous owner on 8 November 1991;
Collection of Richard D. and Billie Lou Wood







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

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| Melbourne | National Gallery of Victoria |
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Belgium

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| Brussels | Musées Royaux des Beaux Arts de Belgique |
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Canada

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| Toronto | Royal Ontario Museum |
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Denmark

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

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| 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

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| 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

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| Jerusalem | Israel Museum |
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Japan

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| Osaka | National Museum of Art |
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Luxembourg

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

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

Spain

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| Madrid | Academia de San Fernando |
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Sweden

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| Stockholm | National Museum of Sweden |
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Switzerland

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| Basel | Kunst Museum |
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United States of America

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|--------------|---|
| 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

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| Puerto Rico | Ponce Museum |
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