



2025 RECENT ACQUISITIONS

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11 Duke Street, St. James's, London SW1Y 6BN

Telephone: +44 (0) 20 7930 1144

Email: info@rafaelvalls.co.uk Website: www.rafaelvalls.co.uk



@rafaelvallsgallery



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Front Cover:

Jan Anthonisz Van Ravesteyn, *A Portrait of a Lady, bust-length, in an embroidered Dress with Honeysuckle in her Hair*,
(detail) cat. no 25.

Back Cover:

Joseph Ayalla and Baltazar Gomes Figueira de Óbidos, *A Still Life with Terracotta Púcaros*, cat. no 2.

Catalogue of Works

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

1.

JOSE DE ARELLANO

Madrid 1653–c.1714

Spanish School

José de Arellano was born in Madrid in 1653 and was baptised on the 24th of December 1653 in the Parish of San Gines. His father was the renowned flower painter Juan de Arellano, and his mother was Maria de Corcuera. He studied with his father and executed flower still lifes very much in the style of his father.

When José was 23 years old his father died and the son was to continue his father's work, specialising in flower pictures throughout his career.

A Pair of Flower Still Lifes:

A Still Life of Roses, Poppies, Chrysanthemums and other Flowers arranged in a Basket on a Stone Ledge;

A Still Life of Roses, a Tulip, a Carnation and other Flowers in a Basket on a Stone Ledge

Oil on Canvas

12^{11/16} x 17^{11/16} inches (32.2 x 45 cms)

One indistinctly signed

NOTE: Many elements of the still life in the former painting were repeated in a work by the artist, signed 'Joseph dearrellano, fa', on canvas 66 x 66 cm, which was offered at the Dorotheum, 11 June 2012, lot 246.





An identical depiction attributed to Josepha of the clay pots in the present painting is in the Palácio Nacional da Ajuda, Lisbon (inventory no.: PNA568 / PNA 66698). This larger version includes a silver salver of sweet pastries and a peach to the left of the composition. This is perhaps a reference to Lent when sweet things would be eaten, or perhaps to the Eucharist with the pots representing the wine.

Vitor Serrão has confirmed the attribution to Josepha Ayalla, while Joaquim Oliveira Caetano of the Museu Nacional de Arte Antiga leans more towards a collaborative attribution.

In her PhD thesis Joana Filipa Rocha Gonçalves dates this work to c.1660.



Fig. 2: Attributed to Josepha Ayalla de Óbidos, *Natureza-Morta com Bolos e Barros*, c.1670, oil on canvas, 70.5 x 84.6 cm, Palácio Nacional da Ajuda, Lisbon.

JOSEPHA AYALLA AND BALTAZAR GOMES FIGUEIRA DE ÓBIDOS

Seville 1630–1684 Óbidos and Óbidos 1604–1674 Óbidos, respectively
Portuguese School

Josepha de Ayalla, the spelling here derived from her earliest signed work (Fig 1.), was born in Seville as Josepha de Ayalla Figueira and raised by her father, the Portuguese painter Baltazar Gomes Figueira from Óbidos. Her mother, Catarina de Ayalla y Cabrera, was a native Andalusian. Baltazar had moved to Seville in the 1620s to further his painting career and had met Catarina there. When Josepha was four the family returned to Óbidos, a town 50 miles north of Lisbon.

In 1644 Josepha boarded in the Augustinian Convent of Santa Ana in Coimbra while her father worked on the altarpiece in the church of Nossa Senhora de Graça in Santa Cruz nearby. During her stay in the Convent, Josepha's first forays into life as an artist were made – in the form of engravings of St. Catherine and St. Peter. The facial characteristics of her figures show the influence of Francisco Zurbaran in their soft and rounded features.

Shortly before 1653 the family returned to Óbidos from Coimbra. This was a successful period for both Josepha and her father who received numerous commissions for altarpieces in churches and convents. Once Josepha had learnt her trade, her talent extended beyond religious subjects to include portraiture and, notably, still lifes.

Such was the collaboration between father and daughter that Baltazar only signed his still lifes up until the 1640s (when Josepha joined the business), whereas Josepha did not sign her still lifes until after Baltazar's death (in 1674). Post-mortem inventories reveal that Baltazar owned a considerable number of small paintings by Spanish artists, including Zurbaran, and these likely served as inspiration for the still lifes produced by the workshop. Here Josepha and Baltazar created their own highly accomplished still lifes, a genre which they allegedly introduced to Portugal. Their paintings were exceedingly popular, and clients could commission bespoke works using the motifs on display in the workshop's *bozzetti*, either alone or in combination.



Fig. 1. Detail of Josepha's earliest signed work, *The Mystic Marriage of St Catherine*, dated 1647 and previously with Rafael Valls.

A Still Life with Terracotta Púcaros

Oil on Canvas

9⁷/₁₀ x 12 inches (24.6 x 30.4 cms)

- PROVENANCE:** Collection of the Nogueira Ferrão Vieira Family;
By descent to Maria João de Nogueira Ferrão Vieira Craigie (b. 1945), Lisbon.
- LITERATURE:** 'Josefa de Óbidos [sic] and the Baroque Era', exh. cat., Lisbon, 1991, no. 21, p. 134, (illus.)
V. Serrão, 'Josefa de Óbidos: and the Baroque Era', Lisbon, 1993, p. 134.
'Josefa d'Óbidos and the Invention of the Portuguese Baroque', exh. cat., Lisbon, 2015, no. 76, p. 151 (illus.)
J. Gonçalves, 'Everyday Objects in the Painting of Josepha d'Ayalla – Imaginary or Archaeological Reality?', PhD thesis, Universidade Nova de Lisboa, 2012, pp 71-72, cat. no. 5.
- EXHIBITED:** Lisbon, Palácio Nacional da Ajuda, 'Josefa de Óbidos and the Baroque Era', 1991, no. 21.
Lisbon, The Museu Nacional de Arte Antiga, 'Josefa d'Óbidos and the Invention of the Portuguese Baroque', 2015, no. 76.
- NOTE:** This remarkable and rare bodegón still life was painted by the greatest female painter of the Portuguese baroque, Josepha Ayalla de Óbidos, possibly in collaboration with her father. Josepha's naturalism surpassed that of her father and rivalled her Spanish contemporaries like Francisco de Zurbarán. In our work she has represented two large red pots atop a black tablecloth, their bulbous forms taking up almost the entire canvas space. The scalloped pitchers undulate as though they were still soft, unfired, clay. These are traditional terracotta *púcaros* from southern Portugal. Balanced over the lip of one is a small clay *garrafa* and around this is tied a ribbon. The ribbon is typical of Josepha and features in several still lifes by her decoratively tied around ceramics.

3.

JOHANN WILHELM BAUR

Strasbourg 1607–1640 Vienna
German School

Johann Wilhelm Baur was a pupil of the miniaturist and engraver Friedrich Brentel. In 1626 he travelled to Italy, where he was strongly influenced by the works of Jacques Callot and of Stephano della Bella. Staying in Rome and Naples from 1631–1637, Baur worked for several noble families and patrons including the Duke of Bracciano, Marquis Vincenzo Giustiniani, Ferdinando Colonna and Marcantonio Borghese. He executed a number of very important engraved views viz 1636 – Views of Italy, Tivoli, Frascati, etc. Many of his pictures were engraved by Melchior Kusel.

Nearly all his oeuvre, apart from the engravings, is produced in gouache. He painted views of port scenes, battle scenes and allegorical subjects – virtues and vices. These are invariably on vellum, and the technique is of the highest quality. His works are now very rare and much sought after.

Museums where examples of the artist's work can be found include: Basel, Hanover and Rome (Borghese).

“La Festa della Cuccagna” at the Quirinale, Rome

Gouache on Vellum

6³/₄ x 8¹/₈ inches (17 x 20.5 cms)

PROVENANCE: Private Collection, Italy

NOTE: The Cuccagna festival was a bizarre feasting tradition with its origins in the Medieval period and was mostly associated with Naples. Cuccagna (Cockaigne is the English equivalent) refers to a make-believe land of plenty where food falls from the sky. Typically hosted by Italian lords on the event of a wedding or holiday, the most recognisable feature of the festival was the Cuccagna tree of abundance, which was a greased tree or pole with food tied to the top like prizes. Often the food consisted of luxurious item and could include live birds, legs of ham, wheels of cheese and whole fishes.

As we see in Baur's picture a fight has broken out at the base of the Cuccagna tree as the hungry peasants try desperately to be the first to climb the pole, much to the amusement of the wealthier citizens – the intended purpose of the spectacle. However, the competition would often be so heated as to cause casualties or even fatalities and, consequently, the festival gradually disappeared around the end of the 1700s. *La festa della Cuccagna*, albeit in a kinder version, is still celebrated in parts of Italy in connection with Carnevale.

Another smaller view of the Quirinale by Baur is in the Galleria Borghese, Rome (inv. no 488). It was painted around 1636 as part of a series of four round miniatures, each depicting a different Roman piazza. Like the Borghese version the present picture is also looking to the west with the great statues The Dioscuri on the right and the Papal residence The Quirinal Palace on the left. The red-roofed building in the centre is the palazzo of Cardinal Guido Ferrero of Vercelli, which was demolished a century later.





4.

CORNELIS BEGA

Haarlem 1631/32–1664

Dutch School

Cornelis Bega was born into a prosperous family of artisans. His father was a silversmith and his grandfather was the eminent painter Cornelis van Haarlem. Bega was apprenticed to Adriaen van Ostade who was to prove a very potent influence on the young painter. On the 26th of April 1653 he is recorded as travelling to Germany and thereafter returning to the Netherlands on the 9th of June. It is thought that he also visited France and Switzerland during this time.

Like Ostade, Bega specialised in Dutch country life scenes. He depicted robust tavern scenes, interiors of bourgeois households with families playing music. Other favourite subjects of his included members of the artisan classes such as alchemists and astrologers. As a draughtsman Bega was exceptionally talented and his drawings are very recognisable in both the subject matter and medium – red chalk. They are usually intense studies of his subjects, in minute detail, except for the faces of his figures which are most often turned away from the viewer.

His acceptance into the Guild in Haarlem in 1654 cemented his place in the artistic heritage of Haarlem. According to Houbraken, Bega died of the plague in 1664.

**A Pair of Interiors;
A Peasant seated on a Stool;
Peasants warming themselves before a Fire**

Oil on Panel

9¹/₈ x 6⁷/₈ inches (23.1 x 17.4 cms)

The first signed faintly lower right, the latter signed 'C.Bega' on the Lintel, upper right

PROVENANCE: Collection of Hendrik Lek (1903–1985), Antwerp,
By inheritance to his son the artist Karel Lek ARCA, MBE (1929–2020), Wales.

NOTE: Cornelis Bega's larger pictures strongly take after his teacher Adriaen van Ostade. Some of his smaller works, however, are rather more enigmatic and distinct to Bega like the present pictures. The warm gloom of a tavern, the narrowly cropped scene, and the figures with their backs turned make this pair unusual amongst genre paintings. Neither portrait-like nor narrative focused, these scenes appear more like a glance around a room.

A NOTE ON THE PROVENANCE:

The Leks were a Jewish family who lived in Antwerp until 1940 when they were forced to flee to Britain due to Hitler's invasion of Belgium. The family settled in North Wales where Karel became a successful artist. He found inspiration in observing couples on the street and in cafes. His work often depicts fleeting moments of human interaction. His father Hendrick was also an artist and became an antique dealer after he moved to Britain.

5.

ANDRIES BOTH

Utrecht c.1611/2–1642 Venice
Dutch School

Andries Both was the elder brother of the Italianate landscape painter Jan Dirksz. Both and a member of the so-called *Bamboccianti* in Rome.

The son of a glass painter and the pupil of Abraham Bloemaert, he is thought to have painted the figures in some of his brother's landscapes (according to Sandrart). This view has recently been revised.

Both is known to have been in Rouen in 1633 and then, shortly afterwards, in Lyon from where he travelled to Rome. He remained here from 1635 until 1641. In Rome he shared a studio with Jan van Causteren, a fellow Utrecht painter. When his brother arrived in Rome in 1638, they lived together on the Via Vittoria, and both joined the Academy of St Luke. Both was deeply influenced by Pieter van Laer and his work shows a greater debt to the older painter than we can detect in that of his brother.

Tragically, Andries Both drowned in a canal in Venice while the worse for wear after a night of revelry and thus his promising career came to a premature end. His paintings are rare due to his early death, but they typically show a slightly humorous quality and keen insight into bawdy behaviour.

A Barber and Farmers going about their Business

Oil on Copper

7¹/₈ x 8³/₄ inches (18 x 22 cms)

Signed with Monogram A. B. Lower Left

PROVENANCE: Julius Böhler Munich October–November 1975 (catalogue no. 3),
Important old German private collection,
Private collection, Rhineland, Germany.

LITERATURE: T. Kren, 'J. Miel (1599–1664): A Flemish painter in Rome', dissertation Yale University, 1978, ed. 1, p. 82f., ed. 2, p. 15f., no. A7.
L. Trezzani, L. Laureati & G. Briganti, 'The Bamboccianti: The Painters of Everyday Life in Seventeenth Century Rome', Rome, 1983, pp. 200, 202, ill. p. 211.
E. Mai (ed.), *I Bamboccianti: Dutch Painter Rebels in Baroque Rome*, Milan 1991, p. 132, no. 4.2 (with a coloured illustration of the Göttingen version).
B. Schnackenburg, 'The beginnings of Thomas Adriaensz. Wyck (c.1620–1677) as draughtsman and painter', *Oud Holland* 106 (1992), p. 153, ill.
K. Weick-Joch, *Kulturtransfer im Rom des 17. Jahrhunderts: die Malerei der Bamboccianti*, Weimar 2015, p. 77, note 294 (with a colour illustration of the Göttingen version).

EXHIBITED: *I Bamboccianti: Dutch Painter Rebels in Baroque Rome*, Milan 1991, no. 4.2.

NOTE: Ellis Dullaart of the RKD in The Hague has confirmed the attribution of the work to Andries Both, including it in the database of the RKD as an authentic work by Both: (<https://rkd.nl/images/278064>). She notes in a statement dated 12 August 2016 that, in addition to the work listed here, several other versions of this composition are documented: A larger, unsigned, painting on canvas in the Kunstsammlung der Universität Göttingen (inv./cat.nr/ GG 011) was first attributed to Jan Both and later to Andries Both, (but also at some point attributed to Thomas Wijck). Dullaart finds the painting in Göttingen less characteristic of Both in its execution.

Another version came up for auction at Sotheby's, London, on 7 July 1993, while a third variant was with Hazlitt, London, in 1977. Ellis Dullaart further assumes that our painting is a late work by Andries Both, created between 1635 and 1641 during Both's stay in Rome.

A preliminary drawing for our composition is kept in the Albertina Graphic Collection, Vienna (inv. no. 9238). Dr. Bernhard Schnackenburg sees the present picture and the Vienna drawing as models for the version in Göttingen.





HENDRICK VAN CLEVE III

Antwerp c.1525–between 1590/95
Flemish School

Hendrick van Cleve III was a Flemish painter and draughtsman known for his landscapes in the tradition of the World Landscape of Joachim Patinir. In particular he and his workshop are known for producing many Mannerist style views of the construction of the Tower of Babel. Aside from his father van Cleve's first master was Frans Floris and he was elected to the Antwerp Guild in 1551.

As a young man van Cleve travelled to Italy (the exact years are unclear) and made many drawings of the architecture, many of which survive today. They appear to have given him a large amount of material to use in his imaginary landscapes where he often grouped classical and more modern grand architectural styles together. For instance, Mannerist architecture can be seen next door to classical arches and aqueducts in some of his landscapes. Often van Cleve fabricated the buildings and sculptures entirely and so a great degree of variety and inventiveness is evident in his works.

The Building of the Tower of Babel

Oil on Panel

20 x 25⁵/₈ inches (50.5 x 65 cms)

PROVENANCE: Anon. sale; Christie's, London, 29 Sept. 1950, lot 158, (as 'Valckenburg'), (sold for 23 guineas 2 shillings). Private Collection, Spain

NOTE: The Tower of Babel was a common subject in the Southern Netherlands (particularly in Antwerp) in the second half of the 16th century. While Pieter Breughel the Elder was not the first artist to paint the subject, he did much to popularise it. Subsequent depictions, including those by van Cleve, tend to derive from the iconography in Breughel's two main prototypes (today housed in the Kunsthistorisches Museum, Vienna; and Museum Boijmans Van Beuningen, Rotterdam). Thus, the Tower is often represented as under construction, while earlier depictions focused on the fiery destruction. A cone or spiral architectural design is common (perhaps inspired by the Roman Colosseum), as are figures standing on the terrace observing the view and acting as a *repoussoir*.

The Old Testament story comes from the Book of Genesis 11: 1-9. The underlying moral is to chastise the descendants of Noah for their prideful attempt to build the Tower to reach all the way up to heaven. Seeing this as a challenge to his authority God destroyed the Tower and the surrounding city. For good measure He also scattered the builders and confused their language. The builders could no longer understand one another and so collaboration (and hubris) on this scale would not be possible again.

The fractious political and religious milieu of the Protestant Reformation contributed greatly to the popularity of the Tower in art and references in sermons and pamphlets. The Dutch and Flemish framed the story to criticise the Catholic Church for their pride, ostentatious building projects, and their insistence on using one language: Latin.

In the present picture, as in many other versions, a kingly figure with his attendants appears in the foreground. This is presumably Nimrod who ordered the Tower's erection. He stands on the terrace of a palace and his attendant gestures to the Tower with its mighty city, the harbour, and busy workmen. From multiple angles the composition draws the eye to the central Tower. The surrounding buildings are a medley of architectural styles from different areas and periods including a triumphal arch, baroque gardens, towers and Renaissance palazzos and chapels.

PIETER JACOBSZ CODDE

Amsterdam 1599–1678

Dutch School

Pieter Codde was born in Amsterdam and his artistic training and early activities are unknown. His earliest dated work, a small full-length portrait of a young man, is from 1625. Codde is known best for his genre scenes, particularly merry companies, and his manner shows the influence of his contemporaries Anthonie Palamedesz. and Jacob Duck. Codde tended towards elegant interiors and family groups and his paintings produced before 1640 are characterized by a silvery tonality. See for instance *Galant Company* 1633 in the Rijksmuseum. Later on in his oeuvre the overall tone of his pictures becomes a deeper golden brown.

Frans Hals appears to have been another influence on the artist and it has been speculated that Codde may have been his pupil. It is well documented that in 1637 Codde completed the group portrait of the Amsterdam Civic Guards, which Hals had begun in 1633, (known as *The Meager Company* and now in the Rijksmuseum).

Codde's personal life was somewhat tumultuous. In 1623 he married Marritge Aerents Schilt, but they separated in 1636 soon after the death of their only child. In 1625 it was recorded that Codde got into fist fight at a wedding with his pupil Willem Duyster. Despite this Codde appears to have found success as an artist. He lived in comfortable circumstances in a house on the Keizersgracht in Amsterdam and had been instrumental in editing out doubtful paintings from the collection of the princes of Orange.

A Portrait of an Artist at his Easel, possibly a Self-Portrait

Oil on Panel

5³/₈ x 4 inches (13.7 x 10.2 cms)

PROVENANCE: Anon. sale; Christie's, London, 2 Feb. 1945, lot 86 (as Codde, one of a pair with 'Soldiers Gambling').
Acquired at the above sale by Daan H Cevat (1913–1990);
By descent to the previous owner.

NOTE: Working away in his atelier we see a young artist absorbed in his work. In his right hand he holds a paint brush, his fingers close to the bristles to apply some minute detail. In his other hand he holds a maulstick to keep his right hand steady while his thumb hooks through a palette. Here two smears of paint, white and red, stand out brilliantly against the umber tones of his jacket and breeches.

Codde has imbued the scene with a quiet immediacy, full of studied silence and concentration. The bare studio draws the viewer's attention on the artist, who in turn focusses on his painting. A line of light, apparently cut off by the edge of a window, illuminates the side of his head and falls side-on against the easel and canvas. The artist sits with his legs akimbo so he can position himself closer to his painting, lips pursed, his attention undivided.

Pieter Codde painted several small works of artists and young men. These include one in the Museum Boijmans van Beuningen (inv. 1125), The Palais des Beaux-Arts, Lille (inv. 240), Royal Museums of Fine Arts of Belgium (inv. 4411), and The Hermitage Museum, St Petersburg (inv. 3502). These young men have been represented wearing similar outfits of brown or black cloth, typical of professionals in the Netherlands. They all occupy spare rooms with rough wooden floors and sit informally on chairs positioned at oblique angles. The group can be dated to early 1630s.

In the 1620s some artists in the Netherlands began to simplify larger 'merry company' compositions into smaller character studies which, in turn, developed into and overlapped with tronies.



actual size



Susan Koslow writes of paintings of birds in the 1600s that, while exotic animals spoke of immense luxury, chickens and other farmyard fowl, once associated with rusticity and peasantry, came to be seen as status symbols because they refer to the farmyard of an estate, thus indicating landownership and wealth. This was a trend which developed over the 17th century as the improvement of land and animal husbandry became signs of an educated and proactive landowner. By the mid-18th century these qualities were considered paramount to the landed elite around Europe. This might explain why Desportes – working almost 100 years after Snyder’s models – has placed his cockfight firmly in a farmyard setting rather than Snyder’s slightly more ambiguous muddy fields, semi-wilderness, or barns.

In the catalogue of the sale of William Morehead in Edinburgh in 1835 it is noted that the present painting was a ‘companion’ to the subsequent lot; another work by Desportes described as ‘Dogs and Cats Fighting’. The dimensions are not noted, and it could refer to several works in Desportes’ oeuvre. It is possible that these two works may have originally been intended by Desportes to form a pair, or it may simply have been a connection made by Morehead and the auction house.

ALEXANDRE-FRANCOIS DESPORTES

Champigneulle, Ardennes 1661–1743 Paris
French School

Alexandre Desportes was the leading painter of sporting and animal subjects in France in the early 18th century. He was also a very accomplished portraitist. Born in Champagne, Desportes had humble beginnings as the son of a labourer. He became a pupil of the Flemish artist Nicasius Bernaerts, who was himself a former pupil of Frans Snyders. This line of influence meant that Desportes spent much of his career working in the Flemish realist tradition.

During the early part of his career Desportes painted decorative scenes, including theatre sets, and he also spent some time working in the Chateau d'Anet and at Versailles for Louis XIV. In 1695 he left for Poland, where he was appointed Court Painter to King Jean Sobieski, and he painted portraits of the King and other members of the royal family.

Following the death of the King in 1696, Desportes returned to France and thereafter dedicated himself almost exclusively to sporting pictures. He became Court Painter to Louis XIV and decorated a large number of the royal residences, including the Château de Chantilly, the Hôtel de Bouillon and the Châteaux of La Muette and Compiègne.

Desportes became a member of the Académie in 1699 and in 1704 was made its adviser. In 1712 he travelled to England, where he was received with great acclaim. On his return to France he was commissioned by the Gobelins Tapestry Factory to design eight large sporting compositions and he used the King's hounds as models for this commission, portraying each dog individually. Desportes continued to paint until his death in 1743 at the age of 82.

Two Cocks fighting in a Farmyard, a Pheasant and two Hens nearby

Oil on Canvas

38½ x 51½ inches (97.9 x 130.8 cms)

Signed and dated lower left: 'Desportes /1713'

PROVENANCE: William Morehead, Esq. of Herbertshire Castle (?–1834);
His estate sale; C.B. Tait, Edinburgh, 23 Jan. 1835, lot 53.
Sale of Chaplin; Edward Foster, London, 15 April 1835, lot 73a (sold to Smart for 2 - 12 pounds).
Mrs VAR Dance, Moreton House, Moreton Morrell, Warwickshire;
Her sale, Heathcote Ball & Co. Locke & England, Leicester, 8 Dec. 1977, lot 377.

LITERATURE: H. Robels, *Frans Snyders: Stilleben- und Tiermaler 1579-1657*, Munich, 1989, p. 313, no. 205b.
P. Jacky, *François Desportes (1661–1743)*, PhD dissertation, Paris, 1999, IV, pp. 639-40, no. P542.
G. de Lastic and P. Jacky, *Desportes Catalog Raisonné*, Saint-Rémy-en-l'Eau, 2010, II, p. 139, no. P542.

NOTE: Two magnificent fighting cockerels leap and snap at each other, their plumage a sinuous cascade of flashing red, white and gold. One lunges at the other for a *coup de grâce*, talons raking, beak plucking at his enemy's comb. A pheasant and two hens watch on with casual interest in their farmyard, a stone wall framing the scene on the left and the outskirts of an orchard on the right.

Desportes' fighting birds derive from a Frans Snyders composition dated 1625 in a private collection in Vienna (see Robels in lit., no. 205). A preparatory drawing for the animal group is also in the British Museum, London (inv. no. 00.9-40). In our picture Desportes has retained Snyder's cockerels but has swapped a watching hen for a pheasant.



Fig. 1: Frans Snyders, *Cockfight*, 1625, oil on panel, 84.5 x 123 cm, private collection, Vienna.

GIACINTO DIANO (OR DIANA)

Pozzuoli 1731–1803 Naples
Italian School

Little is known about Diana's early training. He is first recorded in 1752 when he joined the workshop of Francesco de Mura in Naples. Diana was strongly influenced by de Mura's brand of late-Baroque religious painting, his rich palette and dynamic compositions with flowing drapery and expressive, sinuous figures.

After a brief stay in Rome around 1760 where Diana encountered the works of Pompeo Batoni and Luigi Vanvitelli, he returned to Naples. Here he became a teacher at The Accademia del Disegno in 1773 while maintaining a prolific studio. He is rightfully recognised as an important figure in the development of late 18th-century Neapolitan art.

Diana received numerous commissions for religious paintings, notably *The Triumph of St. Thomas Aquinas* and *The Miraculous Image of St. Dominic at Soriano* respectively on the apse and vault of San Pietro Martire in Naples in 1763. In 1768 and 1776 he worked on frescos in the sacristy of Sant'Agostino della Zecca *Consecration of the Temple in Jerusalem* and *Descent from the Cross*.

An Allegory of Fortune; a Ceiling Design

Oil on Canvas
30 x 15¹/₁₆ inches (76.4 x 38.3cm)

PROVENANCE: With Colnaghi, London, 1960s;
Purchased there by the family of the previous owners

NOTE: A wave of coins spills from a horn of plenty into the lap of a laurel-crowned figure. Likely representing Fortune or Abundance, more coins flow at her feet while around her in the clouds putti swirl and jostle. An animal, perhaps a dog, lopes forward and further down a winged figure takes a laurel crown from a tray and wields a trumpet to announce his mistress.

The secular nature of this subject suggests that the design was intended for a palazzo rather than a place of worship. It is possible that this design would have been intended to be the central ceiling decoration for a long room, but it is perhaps more likely that it would have formed part of a cycle with other allegorical figures of the patron's choice.





JEAN DUPLESSI-BERTAUX

Paris 1747–1818

French School

A pupil of Joseph-Marie Vien in Paris for drawing and Jacques-Philippe Le Bas for engraving Duplessi-Bertaux became highly regarded as a draughtsman and engraver in his own right. He exhibited at the Salon in 1795 and 1804 and he was professor of drawing at the Ecole Militaire from 1770.

A revolutionary himself he produced many etchings and burin engravings of scenes of the Revolution. He is also known for his *Cris de Paris* series and *Campagnes de Napoléon* which illustrated the Napoleonic campaigns in Italy after Carle Vernet's paintings.

Napoleon at the Battle of the Bridge of Arcola, Italy (15th-17th November 1796) during the Italian campaign of the French revolution.

Oil on Canvas

12³/₄ x 16¹/₈ inches (32.3 x 41 cms)

NOTE: The Battle of Arcola was the third attempt by the Austrian forces of József Alvinczi to lift the Siege of Mantua, where Dagobert Sigmund von Wurmser was trapped with a large garrison. It ended though in a further narrow French victory after the French outflanked the Austrians and cut off their retreat. Napoleon chased the retreating Austrian army under Paul Davidovich up the Adige valley.

Philippe Bordes, formerly of the Museum of the French Revolution, has kindly confirmed the attribution to Duplessi-Bertaux on the basis of photographs, commenting that our painting might be the original rendition by the artist, as the details, notably the uniforms, are better understood in our painting than in some, signed, versions he has seen of this composition.

11.

ABRAHAM GIBBENS

active 1629–1635

Flemish School

Abraham, or Abiah, Gibbens was one of the most interesting still life painters working in the early years of the 17th century. Of Flemish descent, Gibbens is recorded as having been elected a member of the Corporation of Saint-Germain-des-Prés on the 26th of March 1629. His work is very close in style to that of his French contemporaries Augustin Bouquet, François Garnier and Louise Moillon. There is also an obvious debt to the Flemish painter Jacob van Hulsdonck and the Dutch artist Isaac Soreau. Fruit and flowers are carefully placed on stone ledges, they are always delicately coloured and well-drawn. All the dated works by Gibbens that have survived hail from the year 1635.

A Still Life of Wild Strawberries in a Wan-Li Bowl

Oil on Panel

6¹/₄ x 7¹/₂ inches (15.6 x 19 cms)

PROVENANCE: Private Collection, USA

NOTE: The Dutch name for Chinese porcelain '*kraak*' or '*kraak porselein*' originally came from the early Portuguese *carrack* trading ships which were captured as war booty. In the seventeenth century porcelain began to arrive in large quantities in the Dutch Republic as the Dutch became the pre-eminent global traders. While blue and white porcelain was originally the prized possession of the wealthiest European elites, eventually the brisk trade of the Dutch merchants allowed porcelain to enter the homes of middle-class burghers.

The bowl in our picture likely comes from the Wan-Li period (1572–1620). The deep bowl with its slightly everted foliate rim and painted vertical panels are a typical product of this period. Decorations around the bowl are often floral and usually have dots between the panels. Painted inside the bowl there would often be the same pattern repeated on the walls and a bird at the bottom. Decorated around our bowl we see flowers and round fruit – perhaps plums.

Strawberries and their flowers were a particularly favoured accoutrement to *kraak* bowls in Dutch still life painting. A composition such as Gibbens' – often as part of a larger still life composition – can be seen in the oeuvre of Jan van Kessel I, Jacob van Hulsdonck, and Adriaen Coorte.





JAN JOSEFSZ. VAN GOYEN

Leiden 1596–1656 The Hague
Dutch School

Jan van Goyen was born and raised in Leiden. He is known to have sold his house there in 1629 to the artist Jan Porcellis, whose marine paintings were of some influence on van Goyen's early work. Of all his masters, however, Esaias van de Velde was the most important, and his influence is the most traceable in van Goyen's brightly coloured early style.

By the early 1630s van Goyen had moved to the Hague where he became a member of the Guild and was granted citizenship in March 1634. Despite being a prolific artist, van Goyen had difficulty in selling his works throughout most of his career and was constantly trying to improve his financial affairs. His attempt at investing in tulip bulbs was a notorious disaster when the market crashed in 1637, but he fared somewhat better in his property speculations.

Jan van Goyen was, with Salomon van Ruysdael and Pieter de Molijn, one of the principal exponents of the new Haarlem style of landscape painting. He chose modest scenes to paint, such as simple river landscapes, dilapidated farmhouses and ruined castles, which he rendered in a restricted range of colours. His monochrome landscapes of the late 1630s and 1640s epitomized Dutch landscape painting of the 17th century. His extraordinarily prolific output of paintings as well as drawings meant that his influence on Dutch landscape painting was substantial. As a result our record of 17th century life in Holland has benefited hugely from his oeuvre.

Travellers and a Fisherman in a Dune Landscape

Oil on Panel

12½ x 20⅞ inches (32.5 x 53 cms)

Indistinctly signed and dated: 'VG 1633'

- PROVENANCE:** Harry Koetser, London,
N. V. Kunsthandel van Gebr. Douwes, Amsterdam with a signed photograph of authentication of the painting dated 21 November 1938;
A. W. R. Baron Mackay of Blaricum, Holland (1907-1995) and thence by descent through the family.
- LITERATURE:** H.-U. Beck, Jan van Goyen 1596-1656, Ein Œuvreverzeichnis, Amsterdam, 1973, Vol. II, no. 1116, p. 490, (not illustrated).
H.-U. Beck, Jan van Goyen 1596-1656, Ein Œuvreverzeichnis, Amsterdam, 1987, Vol. III, no. 1116, p. 270, illus. p. 271 (as 'nicht überzeugend').
- EXHIBITED:** Gemeente Musea Van Amsterdam, 6 May 1942, according to a label on the reverse. Lent by Mr Berg, Amstelkade 169A, Amsterdam.
Gebr. Douwes, Amsterdam, Anniversary Exhibition, 1955, no. 26.
- NOTE:** In his 1973 catalogue raisonné Hans-Ulrich Beck accepts this painting as a work by the hand of Jan van Goyen. However, in the next edition of his catalogue raisonné published in 1987 Beck appears to change his opinion and describes this painting as 'nicht überzeugend' (unconvincing). Having had the painting cleaned and examined we can with confidence claim that this is indeed an autograph work by the hand of van Goyen painted in 1633.
Van Goyen's style continually evolved throughout his life as he reacted to developments in landscape painting in the Netherlands. At the start of the 1630s van Goyen worked in a restricted 'tonal' palette of soft greens and browns for which he is perhaps best known, and painted simple landscapes of dunes, roads and rivers. The present painting is a typical example from this period. The diagonal composition provides depth and the viewer's eyes are encouraged to linger on the fisherman and the travellers along the muddy road.

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 to be a truly artistic family. It has been suggested that his father had been a pupil of Sebastiano Ricci, an artist who was 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 Landscape with Palms, a Church and a Lagoon

Oil on Panel

8⁹/₁₀ x 5⁹/₁₀ inches (22.5 x 15 cms)

PROVENANCE: With Colnaghi in 1998.
Private collection, Italy.

NOTE: This composition relates extremely closely to another larger work by Guardi (see A. Morassi, *Guardi. Antonio e Francesco Guardi*, Venice, 1973, cat. no. 896, fig. 806). This work was sold as one of a pair of capricci in 2004 (Sotheby's, London, 7 July 2004, lot 56). Here we see the same church with tower in the distance, a lagoon, sailboat and palm tree. This last element is rather unusual in Guardi's oeuvre and injects a hint of the exotic. The main differing feature, other than the fact that the Sotheby's picture is painted on canvas instead of panel, is the figures. In the canvas picture we see a rider and horse while in the present painting there is a peasant leaning to help a girl who appears to be holding a basket of a bundle of cloth.





GIACOMO GUARDI

Venice 1764–1835

Italian School

Giacomo Guardi began his career as a pupil of his father, Francesco, painting topographical views of Venice and its environs. Giacomo was devoted to his father and learned both technique and insights into the trade from him, inheriting his father's studio when the latter died in 1793. Giacomo was to specialise in painting small-scale *vedute* highly influenced by his father's atmospheric style which are always signed on the verso. Due to their intimate size, they are often called "*vedutine*" (mini *vedute*). Most depict famous Venetian *piazze* or monuments. These drawings were highly popular among foreign tourists, and several albums of his works made their way to Britain in the 19th century.

A View of the Rialto Bridge, Venice

Signed and inscribed in brown ink on the reverse and numbered 'II'
and

A View of St Mark's Square

Signed and inscribed in brown ink on the reverse and numbered 'III'

Gouache on Blue Paper

5¹/₄ x 9³/₄ inches (13.5 x 24.5 cm)

PROVENANCE: The sale of Mrs Edgar Assheton Bennett (1881–1976), Christie's, London, 20 May 1955, lot 67 (sold for £315 with two other works by Guardi: 'The Riva Schiavone' and 'The Piazza of St. Marks, Venice'). Private Collection, UK.

NOTE: To promote his business, Giacomo typically inscribed the verso of his *vedutine* – as he did with this drawing – with its title, his studio address, and his signature. This encouraged his patrons to return and purchase additional *vedutine*. Most of his gouache works on paper, including this one, cost 45 *Sovrani d'Austria* abbreviated to A° sn according to his inscription.

In this instance we see a view of the Rialto Bridge painted, as Guardi helpfully tells us on the verso, from the Palazzo Manin, which is slightly south of the bridge on the Grand Canal.

Inscribed verso:

'Veduta del Ponte di Rialto ed il Palazzo Manin, ca Loredan, e parte
della gran Bretagna
all'Ospedalletto [sic] in SS. Giov e Paolo A° sn45 dimandar
Giacomo de Guardi'

The view of St Mark's Square is inscribed on the verso:

'Veduta della Piazza di S Marco
all'Ospedalletto in calle del Peruchier in SS. Gio e Paolo A° sn45 dimandar
Giacomo de Guardi'

A NOTE ON THE PROVENANCE:

The heart of the Dutch and Flemish collection of Manchester Art Gallery came from a bequest in 1979 by Edgar and Effie Assheton Bennett. The bequest consisted of 72 oil paintings including works by Gerrit Dou, Jan van Huysum, Philips de Koninck and Jacob van Ruisdael. Edgar Assheton Bennett was a London stockbroker born in Manchester. The couple's collection was renowned during their lifetime and the bequest is still regarded as one of the most important and valuable given to a museum in the 20th century.

ATTRIBUTED TO CORNELIS N. GYSBRECHTS

Antwerp 1630–1683 Copenhagen
Flemish School

Cornelis Norbertus Gysbrechts (or Gijsbrechts) was born in Antwerp and later worked in Regensburg and in Hamburg in the 1660s. He was the Court painter in Copenhagen from 1668 to 1672. He was originally a painter of Vanitas still lifes in the style of the School of Leiden. However, he was known more for his trompe l'oeil technique, which he perfected in Denmark. At the Danish court under the influence of his royal patron his style and subjects became more refined.

The success with which painters imitated wood led to the integration of trompe l'oeil directly into furniture. For example it often served as decoration on a cupboard door. Gysbrechts carried this deception further by painting the door with a simulated pane of glass with a letter rack strung across it.

A Vanitas Still Life with countless religious and Memento Mori Elements including an Angel, a Devil, a Rosary, a Skull, a Clock, Jewellery, Flowers and Playing Cards together with a Painter's Palette and Paintbrushes

Oil on Canvas

53½ x 39¾ inches (136 x 100 cm)

inscribed on the almanac: WERELD / ATE . De woorme come / Ghysb...

PROVENANCE: Private Collection, Italy

NOTE: This superbly rich and large 17th century still life is teeming with vanitas elements contained within an overall trompe l'oeil composition. While the memento mori theme is evident, the tone of the work is playful rather than grim with a multiplicity of peculiar motifs and movement within a typically static genre. The eclectic medley of objects seems haphazardly arranged within a painting on a studio wall with the canvas visibly slipping off the stretcher. On a shelf beneath sits the painter's palette and brushes.

Among the many vanitas symbols are jewellery and pearls, gold coins, playing cards, a flower still life, a guttering candle, a pipe and matches, a sand-timer, and a gold watch on a chain, the model for which rests on the shelf below the 'painting'.

Of particular interest is the skull with the black cross of a Teutonic Knight and a crown of straw and ears of wheat. Through a straw between lipless teeth it appears to be blowing bubbles, as does a statuette of an angel behind it. The skull rests on a leather-bound almanac which has a mixture of Dutch and Latin words: 'WERELDE' meaning 'world' and 'De woorme come' meaning 'the worms come' – yet another vanitas message.

Perhaps the most peculiar is the pitchfork-wielding devil who appears to be excreting burning brimstone. He leers up across the picture at an angel who, appearing through clouds and rays of light, gazes benignly back at him.

Similar works by Cornelis Norbertus Gysbrechts exist, which contain many of the same motifs. A particularly close example is in the Ferens Art Gallery, Hull (acc. no. KINCM:2005.4965) dated 1664. This composition shares many of the vanitas objects as well as the slipping canvas and the shelf with palette and paint brushes.



Fig. 1: Cornelis Norbertus Gysbrechts, *Trompe l'oeil Studio Wall with a Vanitas Still Life*, 1664, oil on canvas, 87 x 70 cm, Ferens Art Gallery, Hull.





THEODORE VAN HEIL

1635–after 1691

Flemish School

Theodore began his career as a pupil of his father Daniel van Heil (1604–1662), the well-known landscape painter. Theodore was to specialise in landscape painting, often showing a special interest in topographical views. Most of these views represent the city of Brussels and its environs. In 1668 the artist was elected a member of the Guild of St. Luke in Antwerp. A large number of Theodore's works are executed in gouache on vellum. This proved to be a very successful medium, especially in his smaller, delicately drawn country landscapes.

A Pair of Landscapes:**A Winter Landscape with a Village****An Extensive River Landscape**

Gouache on Vellum laid down on Panel

4²/₅ x 6¹/₅ inches (11.2 x 15.6)

Both signed: 'T.V.Heil.' lower left

PROVENANCE: Anon. sale; Christie's, London, 9 April 1990, lot 122.

NOTE: While these two pictures depict different seasons and quite different landscapes, their distinctive and identical signatures, as well as their identical sizes, suggest that they were always intended to be a pair.

A picture with a similar composition to the *River Landscape* is in the Burghley House Collection in Lincolnshire (Ref. MIN0033)

Rather charmingly, a red-wax seal on the reverse of each picture shows two hearts with a knotted rope between them and the motto: *notre éloignement serre le noeud* ("our distance tightens the knot") indicating that these works may have been a lover's gift. While the seal has not been traced a crown above the hearts could perhaps indicate royal blood.



Fig. 1: verso of one of the present pictures.

WOLFGANG HEIMBACH

Ovelgönne 1615–c.1678 Münster
German School

Wolfgang Heimbach was born at Ovelgönne near Pinneberg in 1615. The son of a bookkeeper at the corn exchange, Heimbach, who was born deaf mute, was widely known as 'the Ovelgönne mute'! He travelled extensively in Holland (Haarlem and Utrecht, possibly Amsterdam and Delft), Germany (Oldenburg, Bremen) and Italy (Naples, Rome, Florence). It is thought he met Gerrit van Honthorst in Utrecht, who was to have a strong influence on his work, although his paintings also show the influence of Pieter Codde, Willem Buytewech and Dirck Hals. After Utrecht his painting took a dramatic turn towards the Caravaggesque movement, particularly in his use of artificial light.

He was probably in Vienna in 1640 until 1642 and shortly afterwards went to Italy. In Rome he gained a number of important commissions. A letter of 1646 mentions Ferdinando II, the Grand Duke of Tuscany as a patron, but the artist was also working for members of the Medici and Doria Pamphilj families. He left Italy in 1651. Between 1652 and 1653 he was the Court painter to Anton Günther, Graf Oldenburg, but by the end of 1653 he was in Denmark where he soon found employment with Frederick III, staying there from 1653 until 1662. Thereafter he divided his work between Oldenburg and Copenhagen until 1670 when he was in Münster in the employ of Bishop Christoph Bernhard van Galen.

Heimbach's pictures are often genre scenes similar to those of Hals and Willem Duyster. His signature style is easily recognisable and often show figures holding candles. This was inspired by the Caravaggisti the artist would have come across on his visit to Italy in the 1640s and probably also by the chiaroscuro paintings of Honthorst. However, the pale, marble-like skin and heavily lidded eyes are particular to Heimbach alone.

A Cavalier holding a Candle

Oil on Copper, oval

7 x 5½ inches (18 x 14 cms)

Signed, inscribed and dated centre left: 'Coesfelt / W-Bach: f: / ao 1670.'

PROVENANCE: (Presumably) Commissioned by Prince-Bishop Christoph Bernhard von Galen (1606–1678), Coesfeld, Germany. Private Collection, UK.

NOTE: This work was painted in the year that Heimbach was appointed court painter to Prince-Bishop Christoph Bernhard von Galen (1606–1678) in Münster. Some works from this period were created in nearby Coesfeld, one of the Bishop-Prince's residences, which is where the present work was painted. In the Prince-Bishop's employ Heimbach was paid 250 Reichstaler a year with housing and his painting materials provided for. As a rough comparison, in the Holy Roman Empire during the mid-17th century a labourer's monthly wage was around 3 or 4 Reichstaler.

The man in the painting appears to be a cavalier, a character who, along with servants and maids, frequently populate Heimbach's scenes in keeping with the Dutch genre tradition. On one bandolier hangs two powder horns while the thicker bandolier presumably carries a sword at his left hip, ready for his right hand to grip it. The man holds a long candle and shields the flame with one hand so that it is not blown out by the draft of the open door behind him. Dramatic lighting, with a figure holding their hand before a candle flame, is a common trope in Heimbach's work. Other artists painted similar subjects in the 17th century, but Heimbach's manner is utterly unique to him.





HIERONYMUS JANSSENS

Antwerp 1624–1693

Flemish School

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

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

In 1650 he is recorded as having married Catharina van Dooren by whom he had a daughter. He was commissioned by Don Juan of Austria to paint numerous pictures and he became a firm favourite at Court. Janssens was also known to have painted the staffage in several pictures by the architectural painters, Jan Gherinx and Wilhelm van Ehrenberg.

Judith with the Head of Holofernes

Oil on Panel

9½ x 7⅙ inches (24 x 18.1 cms)

PROVENANCE: Private collection, UK.

NOTE: The subject of this work is unusual for Janssens who very rarely painted religious subjects, though the manner is entirely his own. Known as '*Den danser*' for his scenes of dancing parties, Janssens's figures are almost always painted in graceful poses with young women elegantly dressed in form fitting bodices with long limbs, pearly skin, and pointed chins.

A particularly pleasing feature in our painting is the conical hat worn by Judith with its fluttering silk pennant. This flamboyant headgear is redolent of the exotic and immediately enlivens the grisly scene. Though rare the hat is not without precedent in contemporaneous Dutch art. A similar hat is worn by a woman in a *tronie* by Caesar van Everdingen ('*Woman in a Large Hat*' Rijksmuseum SK-A-5005).

Dr. Gregor Weber relates that this style of hat was considered by the Dutch to be typical attire worn by gypsies and it had associations with the presumed land of the gypsies' origin: Egypt. Because of this, the hat can be seen in a handful of pictures of biblical stories which take place in Egypt, but they also appeared more widely in Dutch society. These hats, according to Weber, provided an oriental affectation for masquerades and pageantry in the fashionable circles around the House of Orange in the mid-1600s. A self-portrait by Louise Hollandine, Princess Palatine, from the 1640s shows the artist wearing a similar hat. While Judith was not Egyptian, Janssens appears to have been latching on to this trend, which could imbue Judith with both oriental elegance and royal power.



Fig. 1: Caesar van Everdingen, *Young Woman in a Broad-Brimmed Hat, probably an Allegory of Summer*, c.1650, oil on canvas, 91.9 x 81.7 cm, Rijksmuseum, Amsterdam.

GASPARO LOPEZ

1650–1732
Italian School

Gasparo Lopez was an important member of the Italian School of still-life painting working at the end of the 17th century and beginning of the 18th century. Born in Naples, his early career was spent in the workshop of Andrea Belvedere, later becoming apprenticed in France to Jean Baptiste du Buisson.

He later returned to Naples and introduced to the native still-life painters of the city a more formal feeling of French composition, ultimately emanating from the work of Jean Baptiste Monnoyer.

The artist's work is easily identifiable by a very strong use of blue and pallid pastel colouring. His flower paintings are always well stocked with a plentiful variety of blooms, and he often incorporates sculpture into his compositions. His pictures are usually signed, but are seldom found in pairs.

Lopez studied in Rome, Venice and Dresden and was the Court Painter to the Grand Duke of Florence.

A Still Life of Flowers in a Glass Vase on a Stone Ledge

Oil on Canvas

14⁶/₇ x 11¹/₈ inches (37.8 x 28.2 cm)

Signed and indistinctly dated lower left: 'Lopez F. 1729'

PROVENANCE: Private collection, UK

NOTE: Dated 1729, this still life was painted towards the end of Lopez's long life when the artist was around 79 years old and living in Florence. This flower piece beautifully demonstrates Lopez's distinct baroque flair, drawing on Dutch and Flemish still life traditions as well as French styles with pastel colouring and loose, liquid brushstrokes.

Lopez has depicted a white rose, chrysanthemum, daffodils, a tulip, a poppy, blue delphinium, aquilegia, a marigold, and what appears to be a pale thistle. The trailing vine with its yellow flowers is perhaps hypericum, also known as St. John's wort.

It is always tempting to speculate on meanings implicit within flower still lifes based on the properties of the plants. In our painting hypericum and poppies are associated with the relief of depression and lightening the mood, roses and chrysanthemum with romance, and thistles with hardship. One could perhaps read a story of unrequited love hidden within the petals of Lopez's work.





THOMAS LUNY

1758–1837

English School

Described as “one of the leading figures in the third generation of British marine painters” by Wilson and “one of our leading painters of the sea and shipping” by Grant, this artist was born in North Shields, Northumbria before moving to Shadwell, London, with his family in 1758.

By 1773 Luny was a pupil of the London based marine painter Francis Holman, who lived nearby, and his early work clearly shows this influence. In 1791 he bought a house on Mark Lane near Leadenhall Street where the British East India Company had its headquarters. This was a shrewd move on Luny’s part. As well as receiving commissions from the Company it also allowed Luny access to choice sketches of distant lands and ports. Luny did not travel himself, apart from a trip to Paris in 1777, and so relied on sketches and first-hand accounts by sailors for many of his paintings. The suggestion that Luny enlisted in the navy in 1793 has now been discounted.

After moving to Teignmouth in mid-1807 he painted many Devonshire coastal views and even a few inland and rural scenes. He continued to paint assiduously for the rest of his life and appears to have been successful and financially savvy. Arthritis eventually confined him to a wheelchair and forced him to paint with brushes strapped to his wrists. Many of his works were engraved and the Literary Gazette of 1837 gives a description of an exhibition of his work held in Bond Street, London.

Luny exhibited a total of 35 paintings from 1777 onwards including 29 at the Royal Academy with titles such as “Battle of the Nile”, “A sunset with a view of Westminster from the Surrey side”, “Engagement between Admiral Parker and the Dutch off the Doggerbank”, “Morning with a seventy four gun ship getting underweigh from the Nore” and “View on the Thames with the yacht and boats of a private family”.

A British East Indiaman off Cannanore (Kannur), India, with Lascars rowing a boat

Oil on Canvas

13½ x 18½ inches (34.3 x 47 cms)

Signed lower left: ‘Luny 1816’

PROVENANCE: Sir Edward Allan Greene, 3rd Bt. (1882–1966), according to a label, verso.
Private collection, UK.

NOTE: This work by Thomas Luny, dated 1816, depicts Cannanore (today called Kannur), a port city on the Malabar coast in south-west India. A British East Indiaman is anchored in the bay and a boat rowed by Muslim Lascars in white salwar kameezes and Islamic caps is speeding towards the vessel. In the distant harbour are numerous ship’s masts, a church tower, and white walled, red roofed Company factories. The coast quickly rises up into lush hills with a sunrise behind them.

Cannanore was a significant trading port and the headquarters of the British East India Company military on the west coast of India. The port was captured by the British in 1790 during the Third Anglo-Mysore War. The area had been controlled by the Muslim majority Arakkal kingdom until it was ceded by Tipu Sultan to the British.

In Luny’s picture the port has the hallmarks of a British territorial foothold indicated by the church, the Company factories, and the presence of British shipping. The presence of the hills rising behind the coast (though somewhat exaggerated in Luny’s picture) helps to narrow down the list of potential locals as most other ports on the Malabar coast are surrounded by flat land with Cannanore being the exception.

A NOTE ON THE PROVENANCE:

Sir Edward Greene 3rd Bt. came from the brewing family who founded the Bury St. Edmunds brewery Greene King. The title became extinct upon Sir Edward’s death in 1966.

We are grateful to Charles Grieg for suggesting Cannanore as the location depicted by Luny.

JAN MARTSZEN II

Haarlem 1609–after 1647

Dutch School

Jan Martszen (known as Jan Martszen de Jonge) was born in Haarlem in 1609 and was to spend much of his artistic life painting military subjects, especially cavalry actions and skirmishes. He was the pupil of his uncle Esaias van de Velde who was the chief exponent of this genre at the time.

These battle scenes emerged from the heightened militarised state of the contested lands of Flanders and the budding Dutch Republic. The Thirty Years War (1618–1648) raged across The Holy Roman Empire and is known today as one of the most destructive conflicts in European history. It appears that Martszen was only active for a decade around 1630–1641, the period from which all his dated works are known. It is surely no coincidence that this corresponds with a long period of Dutch successes in the war, making battle scenes particularly popular with the patriotic Republic.

The historian Hoet mentions a portrait by Miereveldt of the princes Maurice and Frederick Henry of Orange, claiming that the horses were painted by Jan Martszen. This may indicate that the latter spent some time working in Delft and Haarlem. In 1626 Martszen moved to The Hague where he joined the Guild and returned to Haarlem in 1629 where he remained for the rest of his life, apart from a 5-year stay in Amsterdam following his marriage.

A Cavalry Encampment with numerous Figures conversing, playing Cards, tending to their Horses, and dancing in the Distance

Oil on Panel

24 x 39½ inches (61 x 101 cms)

Signed and dated lower Right: 'IM D. Jonge 1632'

PROVENANCE: Collection of the Buéso family, Brussels, since at least the 1950s;
By family descent to the previous owner.

NOTE: This large work by Martszen de Jonge is undoubtedly his masterpiece. While the vast majority of the artist's output consists of fierce cavalry skirmishes similar to those of his contemporary Palamedes Palamedesz., the present picture shows a delightfully Brueghelian military encampment around a small village. Rather than fighting we see soldiers and peasants at rest: drinking, playing cards, haggling, tending to horses, or otherwise making mischief. The scene is wonderfully animated with Martszen's finely drawn figures in a large clearing bordered by huts and tents, with a clump of oaks in the centre around which the composition pivots. In the distance soldiers come in from patrol and we see the spires of a great city, perhaps a reference to the Siege of Antwerp.

Martszen uses strong, clear contours around his figures and loose brushwork with a limited palette to describe the sky and landscape. With a horizon line across the middle of the panel the overall manner is in keeping with that of his teacher and uncle Esaias van de Velde. The content of the picture, however, is considerably more original. Martszen has taken his typical subjects – cavalymen – and introduced them to a setting more typical of a kermesse than a battle. The open avenue bordered by cottages and tents is reminiscent of the kermesse scenes of another of Martszen's contemporaries, Joost Cornelisz. Droochsloot, but Martszen's military elements are rare additions to the theme.

The orange sashes worn by the cavalymen around their middle or over the shoulder immediately identifies them as Dutch soldiers. Orange can also be spotted in some of their stockings or the plumes of their hats, a necessity in an age before uniform. The men are lightly armoured with only metal breastplates indicating that they are harquebusiers – lightning fast riders who would close with the enemy as quickly as possible while firing their pistols, dart in with their swords, and often dash away again as part of a raid. On the right is a man in full armour on a black horse – a cuirassier – serving as heavy cavalry.





PIETER DE MOLIJN

London 1595–1661 Haarlem
Dutch School

Pieter de Molijn was born in London to Flemish parents. Molijn was elected a member of the Guild in Haarlem in 1616 and in 1624 was elected to the Honourable Company of Arquebusiers. It is possible that he was a student of Esaias van de Velde. It is now known that Molijn travelled to Rome where he executed a drawing with an inscription in the *album amicorum* of the painter Wybrand de Gheest, which he signed and dated 'Rome 6th June 1618'. Molijn served administrative roles in the Haarlem Guild in the 1630s and 40s and appears to have remained in Haarlem until his death in 1661.

Along with Salomon van Ruysdael and Jan van Goyen, Molijn was one of the most important figures among Haarlem landscape painters of the early 1600s helping to usher in the tonal phase of Dutch landscape painting. Limiting his range of motifs and colour, he also combined an unprecedented sense of realism with powerful diagonal compositions and strong effects of light and dark.

Molijn's early work was influenced by the realism of Esaias van de Velde, and it is very likely that he learnt much from his pupil van Goyen, both artists gleaning inspiration from each other. His large oeuvre of paintings and drawings (albeit not as prolific as that of van Goyen) shows he was a hard working-artist. As a draughtsman in later life his drawings were intended more as individual works of art than preliminary studies.

Pieter de Molijn had a busy studio and amongst some of his better-known pupils were Allaert van Everdingen, Gerard ter Borch, and Christian de Hulst.

A Winter Landscape with Figures on the Ice before a Cottage

Oil on Panel

7¹/₈ x 9¹/₄ inches (18.1 x 23.4 cms)

signed lower left: 'PMolijn'

PROVENANCE: Collection of A. Winthorpe Esq.
Private Collection, UK.

EXHIBITED: Zurich, Brian Koetser Gallery, 8 May–30 June 1967.

NOTE: Stylistically this work appears to hail from Molijn's earliest artistic phase, from 1625–1631, the period which Wolfgang Stechow considered to be his most original. These works are typified by a new naturalism in Dutch art with the tonal, almost monochrome style developing in Haarlem; loose brushwork, and simple sweeping landscapes with a diagonal emphasis like a road (or in the present picture a frozen canal) to lead the eye deeper into the painting.

The landscapes of this period evoke the terrain surrounding Molijn's native Haarlem with a few travellers, trees, and buildings. For Molijn's most famous painting from this early period see *Landscape with Dunes and a Sandy Road* (Braunschweig, Herzog Ulrich-Museum, inv. 338).

JOHN HAMILTON MORTIMER

Eastbourne 1740–1779

English School

John Hamilton Mortimer was an English painter of historical and romantic literary themes, portraits and conversation pieces. He was born in Eastbourne in 1740. In 1757 he was briefly a pupil of Thomas Hudson at the same time as his friend, Joseph Wright of Derby, and in 1759 he studied with Thomas Edge Pine and was close friends with Thomas Jones, his fellow student at the St Martin's Lane Academy. He won several prizes from the Society of Artists, was elected ARA in 1778, and exhibited at the Royal Academy in 1778 and 1779.

Mortimer was very active in the progressive group of the Society of Artists and was elected President in 1774. His conversation pieces were influenced by Zoffany, though from 1770 his style became more romantic and influenced by Salvator Rosa with groups of banditti in wild Italianate scenery. His major works were executed in the 1770s, such as ceiling decorations for Broomfield Hall, which were completed in 1773, and grand historical pictures for Radburne Hall. His best portraits and conversation pieces were executed towards the end of his life, which was cut suddenly short by an unknown illness.

A Portrait Study of Lady Jane Piggott (1751–1841)

Oil on Canvas

19¹/₁₆ x 15¹/₂ inches (48.4 x 38.4 cms)

PROVENANCE: Given to Catherine Ann Lanyon, née Mortimer (1773–1840) the artist's niece, by Lady Jane Piggott; By descent to her son the architect Sir Charles Lanyon (1813–1889); By descent to Dorothy Elizabeth Mary Millar, née Westropp (her inscription verso) (1904–?) Private collection, UK.

LITERATURE: 'The Life of Mortimer the Painter', in *The Monthly Magazine, or, British Register*, Issue I, 6 Feb 1796, p. 24. J. Sunderland, 'John Hamilton Mortimer and His Life and Works', in *The Walpole Society*, Vol. 52, 1986, p. 192, cat. no. 144, ill., fig. 265.

NOTE: This portrait was likely painted c.1775 in the last decade of Mortimer's life during the height of his powers as an artist and at around the time that he was elected President of the Society of Artists.

Lady Jane Piggott (née Dunnington) was born in Manchester in 1751 and married Sir Arthur Leary Piggott in 1773. Sir Arthur (1749–1819) was a highly respected lawyer and politician born in the West Indies. A staunch Whig, he was knighted and appointed Attorney General in 1806 and was MP for Arundel, Sussex.

Another portrait by Mortimer, which is presumed to be of Lady Piggott, is in The Louvre (RF 2439). This work, perhaps the finished version with the present painting being the preliminary sketch, shows Lady Piggott in a feigned oval holding a print portrait of Richard II from Mortimer's own series of etchings 'Twelve Characters from Shakespeare' published 20 May 1775. The Louvre has therefore dated their picture to 1775 and we may suggest the same date, or slightly earlier, for the present picture.

The inclusion of Mortimer's own print in the Louvre picture hints at a close friendship between him and the Piggotts. Indeed, Jane Piggott is recorded as witnessing Mortimer's will alongside other close friends Mary Ireland and Allen Hurrell, Mortimer's brother-in-law. John Sunderland writes that Jane Piggott presented her portrait (meaning the present picture) to Catherine Ann Lanyon, Mortimer's niece, 'with whom she was very friendly' (see J. Sunderland in lit., p. 98).

A NOTE ON THE PROVENANCE: Sir Charles Lanyon, Mortimer's great-nephew, was an MP, engineer and architect. He is considered Belfast's most important architect of the Victorian era alongside William Barre. Among his best known projects are the Antrim Coast Road (1832–42), the main building of Queen's University (1849), and Belfast Custom House (1857). The painting remained in the possession of Mortimer's descendants until well into the 20th century.



Fig. 1: John Hamilton Mortimer, *Portrait of a lady presumed to be Lady Piggott holding a print by the artist*, 1775, oil on canvas, 77 x 63 cm, Louvre, Paris.





JEAN FRANCOIS DE LA MOTTE

1635–1685
Flemish School

Jean-Francois de le Motte was born in Tournai in the Southern Netherlands near the border with France in 1635. Little seems to be known about the early career of de le Motte, but a trompe l'oeil painting by the artist does give his address as “peintre demeurant sur la paroisse Saint Piat a Tournai”.

De le Motte must have been working in Antwerp as he was elected a member of the Guild of St. Luke in 1653. From 1659–1677 he is well recorded as working on painting commissions for decorative work and in 1670 he collaborated with A. Berlaimont on ornamental decorations for the second Triumphal entrance of Louis XIV into Tournai.

In his vanitas pictures the influence of paintings by contemporary Dutch artists is evident, especially those of the Leiden School. Letters, sealing wax, scissors, quills and prints all appear with regularity in his compositions. In the prints he included in his compositions he often represented the work of David Teniers and Andries Both. His last signed and dated picture is in the Museum at Strasbourg and is dated 1685.

A Trompe l'Oeil of Letters, an Almanack and Wax Seals, pinned with a Length of Ribbon to a Deal Board

Oil on Canvas

20⁷/₈ x 16¹/₂ inches (53 x 42 cms)

Signed lower left: 'JF la Motte'

PROVENANCE: Private Collection, Belgium

NOTE: This early Flemish trompe l'oeil is a rare, signed, example of the work of Jean-Francois de le Motte. His oeuvre consists of only around a dozen paintings. In our picture we see several letters written in French, an almanac and a wax seal affixed to a wooden board. A nail at the top of the composition seemingly hammered into the wood is a delightful addition to the illusion of three-dimensionality.

JAN ANTHONISZ VAN RAVESTEYN

c.1572–1657

Dutch School

Jan Anthonisz. van Ravesteyn was a pupil of Michiel van Miereveldt, the celebrated portraitist from Delft. After some travelling Ravesteyn is known to have settled in the Hague, his birthplace, in 1598 and remained there for the rest of his life. He became a member of the Guild that same year and was the leading portraitist of the city. He was married in 1604 to Anna Arents van Berendrecht and they had two daughters, both of whom married portraitists, notably Adriaen Hanneman who was a student of Ravesteyn's.

The artist had a great many pupils in his lifetime and a burgeoning workshop, proof of his renown and popularity amongst the more important and wealthier members of The Hague society. The vast majority of Ravesteyn's oeuvre dates from circa 1610–1640 during which time he was very busy with commissions. His earliest dated work is that of 'Hugo de Groot, aged 16' from 1599 and it seems his reputation grew quickly since then. Karel van Mander mentions his reputation from as early as 1604. Ravesteyn was best known for his depiction of fabric and attention to detail in the costumes of his sitters. His use of warm tones juxtaposed with cooler blacks and greys created a great sense of richness and lustre.

A Portrait of a Lady, bust-length, in an embroidered Dress and with Honeysuckle in her Hair

Oil on Panel

26⁷/₈ x 22³/₈ inches (68.2 x 56.9 cm)

signed with monogram and dated upper right: 'Anno 1607/JVR: Fecit'

PROVENANCE: Anon. sale; Galerie Fischer Auktionen AG, Lucerne, Switzerland, 12-16 June 1956, lot 1946, illus.
Anon. sale; Christie's, London, 9 July 1993, lot 207.
With Rafael Valls Limited, London, 1994.
Acquired there by the previous owner.

NOTE: This immensely endearing portrait of a young woman bears the marks of young love and indicates that this might be a betrothal portrait, or a portrait intended to help find a husband for the sitter. The sweet-smelling honeysuckle woven in her hair is a traditional symbol of devotion, happiness, and everlasting love. The symbolism of the plant was well known around Europe and it is the flower which Rubens chose to indicate his own marital bliss in his self-portrait with his wife *Rubens and Isabella Brant in the Honeysuckle Bower* (Alte Pinakothek, Munich) painted c.1609, around the same time as the present picture. Meanwhile, the lack of a cap or other headwear indicates that she is not yet married.

While the honeysuckle is a beautiful though inexpensive adornment, the rest of the sitter's sumptuous apparel would have cost a staggering sum of money. The embroidered dress is visible through her slashed black satin sleeves (black being the most difficult to make and most expensive dye at the time) and shows spring flowers including tulips, roses, poppies, and more honeysuckle. The dress sleeves are themselves slashed into long ribbons and white silk is visible underneath. In this manner the viewer is shown layer upon layer of fine material, which suggests that the sitter is a lady of considerable wealth.

The sitter's collar flares out 180 degrees around the back of her head. In daylight the collar would have had a marvellous effect as light would be reflected onto the lady's face and hair making her look literally radiant. The so-called Rebato Collar (or a Piccadilly Collar in England), essentially a wire frame decked in lace or embroidered silk, was a design which proved very popular in Europe in the first quarter of the 17th century with men wearing smaller versions.

The lady's jewellery appears to be black onyx mounted in gold with a pearl choker. A double chain wraps around her chest ending in a fabulous brooch with a matching earring.

There are several portraits by Ravesteyn of ladies whose faces, clothes, and accoutrements look very much like those of the sitter in our portrait, their appearances close enough to consider the possibility that they are perhaps the same person. It was not uncommon for more than one version of the same sitter to be commissioned from an artist, as they could be intended for different audiences. One version which is given to the studio of Ravesteyn (sold at Sotheby's, London, 11 July 2002) is said to be a portrait of Amalia van Solms, Princess of Orange. However, this identification can safely be discounted for the present painting, dated 1607, as Amalie was born in 1602. Our sitter is likely a patrician lady in Stadtholder's Court in The Hague where Ravesteyn worked as a court painter.





GEORGE WILLIAM SARTORIUS

1759–1828
English School

While George William (often simply known as William) Sartorius is thought to be a member of the Sartorius family of sporting and animal art painters, his exact relation to them is unknown. Records of him are scarce; his middle name is only known from the occasional signed painting and his initials from the catalogues of the Free Society of Artists where he exhibited from 1773–1779.

It is interesting to note that George William was born in the same year as John Nost Sartorius, the eminent horse painter. It is also notable that John Nost's father, Francis Sartorius, was married five times, so this might account for family records regarding George William being unclear.

George William specialised in paintings of animals as well as flower and fruit still lifes.

A Still Life of a Lobster, Bread, a Condiment Set and a Knife on a Stone Ledge

Oil on Canvas

15 x 19^{7/10} inches (38 x 50 cm)

Signed lower Right: 'W. Sartorius'

PROVENANCE: Anon. sale; Lempertz, Cologne, Germany, 30 Nov. 1939, lot 45.
Private Collection, Germany.

NOTE: Primarily a painter of decorative flower and fruit still lifes in the colourful French manner, Sartorius's painting of a lobster is a rare subject indeed within the artist's oeuvre. Lacking his usual pastel tones, this work derives more from the Dutch still life tradition of the 17th century. This is particularly evident in the overall darker tonality as well as specific items chosen by Sartorius, most obviously the bone-handled knife and crust of bread, common objects in Dutch banquet paintings.

Sartorius has chosen a relatively limited arrangement of five items including the lobster, as though illustrating a specific meal about to be enjoyed. The two vessels are a glass decanter, perhaps containing vinegar or a spirit, and the earthenware flask has small holes in its silver cap indicating it contains something meant to be sprinkled such as salt.

Sartorius has painted the lobster's flamboyant red carapace with meticulous attention to detail. The work calls to mind the still lifes of Charles Collins, an Irish artist working in London earlier in the 18th century who completed several still lifes with lobsters.

Fred G. Meijer has kindly confirmed the attribution to George William Sartorius on the basis of photographs.

PIETRO NERI SCACCIATI

Florence 1684–1749

Italian School

Pietro Neri Scacciati was the son of the renowned Florentine flower and animal painter Andrea Scacciati (1642–1704), also known as Andrea il Vecchio. With Bartolomeo Bimbi (1648–1729) Andrea was the most important still-life painter in Florence in the latter part of the 17th century. Pietro received artistic instruction from his father and qualified from the Accademia del Disegno in 1715 and then worked in Florence as an animal and bird painter, principally at the Villa Ambrogiana at Montelupo Fiorentino, near Empoli, the palace of the Medici Grand Duke Cosimo III of Tuscany.

Between 1735 and 1737 Pietro was appointed Director of Works of the *Opificio delle Pietre Dure* and later was made Superintendent. The influence of Bimbi is discernible in the commissions of the 1730s, but Pietro imbued his works with more imagination and vivacity, thus moving away from the more idealistic scientific interpretation. The paintings can be seen as very accurate portrayals of rare species of birds and animals belonging to the ducal families or observed on their estates, albeit interpreted with a clear decorative intent.

Turkeys, Chickens and a Peacock in a Courtyard

Oil on Canvas

67 x 94½ inches (170 x 240 cms)

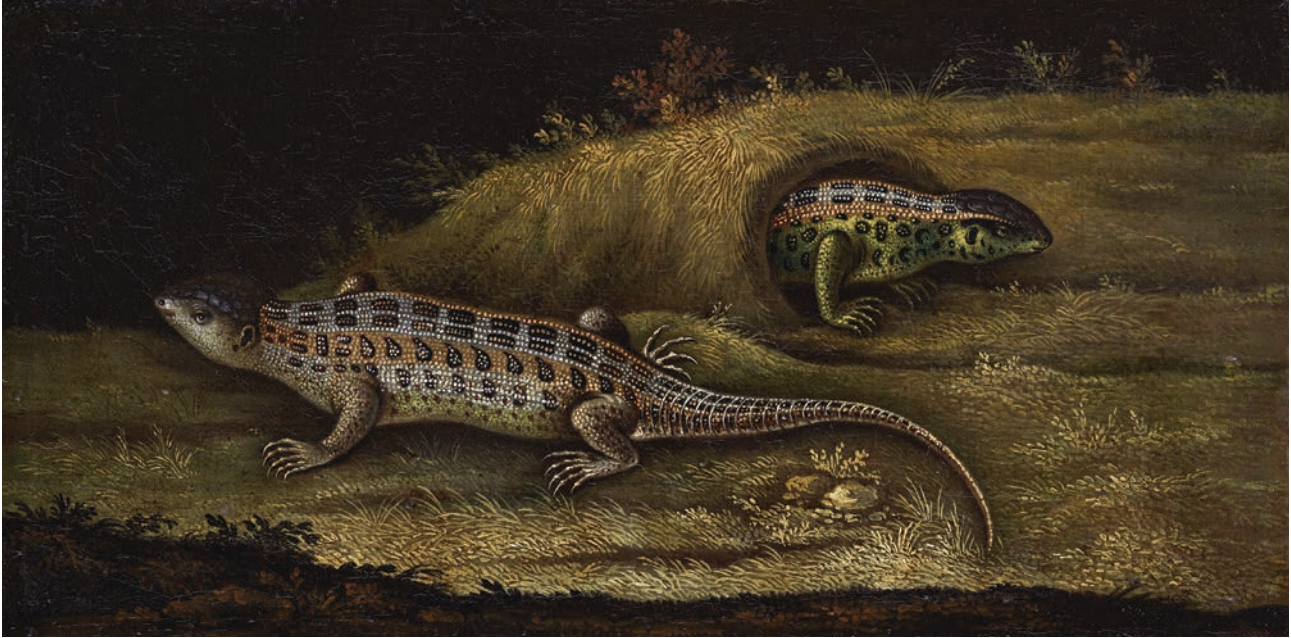
PROVENANCE: Private Collection, Italy

NOTE: This painting of farmyard fowl may have formed part of the celebrated series of animal paintings commissioned by the last two Medici grand dukes – Cosimo III and Gian Gastone de' Medici, most concentrated in the 1730s. These works became famous, partly because of the number of paintings – the set comprised almost a hundred pieces – and partly because of the size of many of them. Pietro Neri and Bimbi studied living animals that they probably found in the *Serraglio degli animali rari* (menagerie for rare species), where Bimbi obtained the majority of the models for the painted animal “portraits” that he was commissioned to create for Cosimo III. Bimbi's pictures, along with those painted later by Pietro, also used stuffed animals as models, and these included storks, parrots, baboons and monkeys.

The paintings were designed to reflect the Medici family's passion for natural history, which included the recording and classification of the flora and fauna that could be found on his estates and in his collections. The Scacciatis had an exceptional talent for the precise portrayal of birds and consequently the father and son were among the most sought-after animal painters in Florence.

The collection remained at the Villa dell' Ambrogiana until 1810 when they were transferred to the Palazzo Vecchio. Although one of Scacciati's paintings remains in the villa, many are now in Museo della Natura Morta. The naturalist Giovanni Targioni Tozzetti commented on seeing the paintings displayed together before their dispersal in 1742: “I observed among other precious Furnishings, many Paintings, consisting of hundreds of naturalistically depicted species of very rare animals, both birds and quadrupeds. Among these are two Monstrous Calves, and a Sheep, each one with two heads, together with an inscription recording when and where they were born and how long they lived. Other than Animals, there are paintings of some extraordinarily large, and monstrous Fruit. All of these Paintings made in the Glorious Memory of Grand-Duke Cosimo III, form a worthy collection of Natural History.”





OTTO MARSEUS VAN SCHRIECK (CALLED SNUFFELAER)

1619–1678
Dutch School

Otto Marseus van Schrieck specialised in painting still lifes of forest floors with reptiles, frogs, insects, plants and mushrooms. Van Schrieck is credited as the inventor of this sub-genre known as *sottobosco* or ‘forest floor’ pictures. The style appears to have been developed while the artist was living in Rome and Florence in the 1640s and 1650s. Here he worked alongside Matthias Withoos, Willem van Aelst and Paolo Porpora, all of whom he influenced. His Bentvueghels name *Snuffelaer* (which translates roughly to ‘ferreter’ or ‘snuffler’) appears well chosen as he spent much of his time studying the undergrowth questing for inspiration and detail.

Van Schrieck was much travelled having worked in England and France and being employed for a long time by the Grand Duke of Tuscany. In 1664 he married Margarita Gysels (daughter of the engraver Cornelis Gysels) in Amsterdam.

As a painter of still lifes and flowers he is of the highest quality. His compositions with insects and reptiles are extremely accurately observed and these pictures obtain a particular air of suspense and drama.

A Pair of Paintings depicting Common Wall Lizards in a Landscape

Oil on Canvas
4¼ x 9 inches (11 x 23 cms)

PROVENANCE: Private collection, Germany

NOTE: As Houbraken records, van Schrieck kept various reptiles in a shed behind his house to use as study aids for his pictures. It is tempting to think that this pair of pictures are studies of van Schrieck’s pet lizards in their hutch and the artist worked directly from nature.

The lizards appear to be Common Wall Lizards or perhaps Sand Lizards. While these animals can vary in their colouration, they are common in both western and southern Europe, and so would have been recognised by van Schrieck’s patrons in both Italy and the Low Countries. This breed of lizard appears often in van Schrieck’s work, as well as the work of other *sottobosco* artists. Gero Seeling in *Medusa’s Menagerie: Otto Marseus van Schrieck and the Scholars* argues that van Schrieck’s art can be understood as part of an Enlightenment drive towards taxonomy and empirical science through documenting the natural world. It is easy to imagine these studies hanging in a curiosity cabinet amongst taxidermy and engravings of the natural world.

JOHN THOMAS SERRES

London 1759–1825

English School

John Thomas Serres was a noted painter of sea and shipping, marine battles and landscapes. He was born in London in December 1759 as the elder son and pupil of the Marine Artist to George III, Dominic Serres. John began his career as a landscape painter and exceeded his father in this discipline, strongly influenced by the burgeoning romanticism of artists like Philippe de Loutherbourg.

Upon the death of his father in 1793, John Thomas was appointed Marine Painter to George III and the Duke of Clarence. Joseph Farington recorded in his diary on 16th November 1799 that: “J Serres to have the use of a parlour and a room on the 2nd floor in the house in which Turner lodges in Harley Street...Serres to use these rooms from 10 in the forenoon till 3 or 4 in afternoon”.

Aged 20 Serres became Drawing Master at the Maritime School in Ormonde House, Chelsea. Founded in 1777 this establishment had a fully-rigged vessel in the garden for boys to gain expertise in rigging and masts before entering the navy as midshipmen. Drawing was a skill required of all naval cadets then and Serres’ annual salary of £50 was a substantial income, reflecting the importance of the post. The artist also gave private drawing lessons, thereby building an influential network of contacts so that, when he progressed to maritime painting, there was a ready source of commissions.

In the late 1780s and early 90s Serres travelled extensively in Europe making numerous studies of the lands he visited including Ireland, Germany, Paris, Genoa, Florence, Rome, and Naples. To raise the funds for these trips he was forced to sell off his fine art collection which included works by Boucher, Kauffman, and John Robert Cozens. From 1800 Serres served as Marine Draughtsman to the Admiralty. His duties were to sail around the British, French and Spanish coastlines and into the Mediterranean to produce drawings in the form of elevations which were subsequently engraved.

In 1791 Serres married his drawing student Olivia Wilmot. A competent painter of romantic landscapes (exhibiting at the RA from 1793–1808 and the BI 1806–11), she was appointed “Landscape Painter to the Prince of Wales” in 1806. The marriage would be the ruin of John Thomas, his wife’s excesses driving him to bankruptcy and a state of mind so broken that he attempted suicide in 1808. She purported to be the illegitimate daughter of Frederick, Duke of Cumberland (youngest brother of George III), calling herself “Princess Olive of Cumberland”, even though this claim was rejected twice through the courts.

By 1820 the artist was back in London, producing a large number of views of the city. Two years earlier he had become one of the founders of the Royal Coburg Theatre (today known as The Old Vic) as its “Director of the internal decorations...and also principal artist and Scene Painter...” In 1825 alone Serres exhibited 67 works at the Royal Academy and 10 at the British Institution, which would suggest that several must have been unfinished in his studio prior to that year. These were the highlight of a flurry of production near the sad end to his life, precipitated by illness. He died in a debtors’ prison in London on 28th December 1825.

An English Frigate, a royal Felucca flying the Flag of the Kingdom of Naples and other Vessels in the Bay of Naples

Oil on Canvas

28 x 42 inches (71 x 106.7 cms)

Signed and Dated on the driftwood lower right: ‘J. T. Serres / 1824’ and inscribed on a label verso

PROVENANCE: Private Collection, USA

Painted in the penultimate year of Serres’s long life the present picture represents a scene in Naples’ grand harbour crowded with ships. Alan Russett writes: “In the last years of his life Serres produced many important paintings of earlier subjects, among them a majestic view on a wide panoramic scale of the Bay of Naples,



dated 1823". This was: *English frigate amongst much activity in the Bay of Naples with Vesuvius erupting beyond*, sold by Christie's in 2006 for £62,400. The two works are closely related and, as Russett suggests, they likely derive from sketches Serres completed in his travels some 23 years earlier.

To the left of the frigate is Castel dell'Ovo on its promontory, and further to the left Castel Nuovo, a thirteenth century stronghold rebuilt by the Aragonese conquerors of Naples in the mid-fifteenth century. The buildings of the Old City march up towards the star-shaped Castel Sant'Elmo. The ships to the left of the composition fly the white and red flag of Malta. A view of Naples with a British war ship would instantly have conjured images in the mind of a patriotic British viewer of the great naval hero Horatio Nelson whose association with the city was well known.

Until our painting appeared on the market, only two Serres works were known that are dated 1824. One is a view of the *Thames at Chelsea* and the other, the *Battle of Trafalgar*, was exhibited in the British Institution that same year.



GEORG STRAUCH

1613–1675, Nuremberg
German School

George Strauch worked primarily as an illustrator for engraving projects, providing the templates in drawings or gouaches for engravers to work. Many of the engravings are bust-length cartouche portraits of notable German men and women. At the British Museum there is a rare drawing by Strauch (inv. no 1922,0227.4) of the architect Hans Wilhelm Behaim which, judging from the hard outlines of the sitter's features, was presumably produced for his engravers to work from. Only a few drawings, gouaches and paintings by Strauch are known today.

An elegant Couple wearing the Patrician Costume of Nuremberg

Gouache and Gold on Vellum

6⁷/₁₀ x 4¹/₃ inches (17 x 11 cms each)

The Male Portrait is signed: G. Strauch. Pinxit Anno 1662. M Iúni'

PROVENANCE: Private collection, Germany.

NOTE: This pair of pictures of a young man and woman, rather than being portraits, instead appear to derive from the tradition of costume illustration. This was a genre which Strauch is known to have contributed to as in the 1640s he created a print series with Peter Trischel called '12 Engravings of Men and Women in Fashionable Dress'. In our pictures the man and woman appear to represent the pinnacle of patrician society fashion in Nuremberg.

The man wears his hair long and his dress is covered in ribbons. He stands elegantly with his feet at the appropriate angles to present himself in polite society. His hand rests on his hip and holds a hat festooned with more ribbons. The woman holds a tulip, a rose, and cornflowers in one hand, and in the other a pair of gloves which trail elaborate ribbons which would cover the wrist almost up to the elbow. Her black satin sleeves are slashed, revealing fine white material beneath.

Perhaps the most intriguing accoutrement is the woman's gold spangled headdress – a *Flinderhaube*. The *Flinderhaube* can be seen in changing shapes and sizes in German portraits from the late 15th century to the 17th century and was particularly popular around Swabia and Nuremberg. In 1657 a Nuremberg sumptuary law explicitly stated that a *Flinderhaube* could only be worn by women of the patrician upper class. Another *Flinderhaube*, though of a slightly different shape, is seen in an oil painting by Strauch in the Germanisches Nationalmuseum Nuremberg (inventory no. Gm1454).

The base of these headdresses comprised a knotted linen and silk cap over which protruded a bulbous mesh frame covered in silk. From the silk gold-plated copper 'flinders' were loosely hung. These flinders jangled as the wearer moved and reflected light in every direction. A 17th century German poem describes a wearer's thoughts on her headdress: "The sunshine of gold shines around my forehead: I am beautiful, so should I not be the sun of the earth?"

JAN TEN COMPE

Amsterdam 1713–1761

Dutch School

Born in Amsterdam in 1713, Jan ten Compe was one of the most important Dutch topographical painters of the 18th century. He was apprenticed to the landscape painter Dirck Dalens the Younger. Ten Compe was to specialise in painting topographical subjects, notably town and city views in the Low Countries including The Hague, Amsterdam, Haarlem, and Delft. His detailed and elegant views were inspired by those of the 17th-century townscape painters Jan van der Heyden (1637–1712) and Gerrit Berckheyde (1638–1698).

In 1736 ten Compe was elected a Burgher of Amsterdam and later, when he took up residence in the Hague, he received many town council commissions, one of which was to paint the pavilion that was erected at The Hague to celebrate the signing of the peace of Aachen in 1748. Ten Compe was highly prized in his lifetime and enjoyed the friendship and patronage of many wealthy collectors, including Gerrit Braamcamp (1699–1771), whose collection of 380 Dutch paintings was one of the finest ever assembled. Indeed, he appears to have been employed by several prominent local collectors, van de Velde and Ryneveld, amongst others.

The Buitenhof in The Hague with elegant Figures on Horseback with the Haags Historisch Museum in the background

Oil on Panel

10¹/₄ x 14³/₈ inches (26 x 36.5 cms)

PROVENANCE: The Chute family, The Vyne, nr Basingstoke, Hampshire, purchased in April 1847;
The Chute family, private collection

The Hofvijver at The Hague, with the Binnenhof to the Left and the Groote Kerk in the Distance

Oil on Panel

10⁷/₈ x 14¹¹/₁₆ inches (27.7 x 37.3 cm)

Signed lower right on boat: 'J T Compe'

PROVENANCE: Collection of Major William Corbett-Winder (1820–1907) of Vaynor Park, Montgomeryshire;
His sale; Christie's, London, 17 June 1905, lot 44;
(Probably) acquired there by the family of the previous owner.

NOTE: Jan Ten Compe painted views of the Hofvijver (The Court Pond), the surrounding square The Buitenhof, and The Stadhoudersplein palace on several occasions. In our painting the palace is the building on the left with the rowboat tied up outside. Today the Mauritshuis is located just to the left of where the viewer is standing. The cathedral tower in the distance is the Grote or Sint-Jacobskerk.

Please note: The paintings by Ten Compe are sold separately





SIMON PIETERSZ VERELST

The Hague 1644–1721 London
Dutch School

Simon Verelst was by far the most accomplished of the Verelst family of painters. He was born in The Hague, became a pupil of his father, the genre and portrait painter Pieter Verelst, and was probably elected a member of his local guild before moving to England in 1668. Samuel Pepys famously met him in April 1669 in his studio:

“A Dutchman newly come over, one Everelst...did show us a little flower-pott of his doing, the finest thing that ever I think I saw in my life – the drops of Dew hanging on the leaves, so as I was forced again and again to put my finger to it to feel whether my eyes were deceived or no. He doth ask £70 for it; I had the vanity to bid him £20 – but a better picture I never saw in my whole life, and it is worth going twenty miles to see.”

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

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

A Still Life of a Poppy, pink Roses, Marigold, and Forget-me-not in a Glass Vase on a Table

Oil on Canvas

12 x 9¹/₄ inches (30 x 23.5 cm)

signed lower centre on the table: S.VE.F:

PROVENANCE: With Eugene Slatter, London, circa 1945 (according to a mount at the RKD, The Hague).
Private collection, London.

NOTE: This work is a fine display of Verelst's talents as a flower painter. Worked on a small scale the composition is kept carefully simple so as not to overwhelm with a small selection of flowers in a wide-bottomed glass vase. An S-shaped axis can be discerned running through the picture, which helps to unify the whole composition with a pleasing sinuousness.

The erudite three-dimensionality is where Verelst's powers shine. This can be seen most clearly in the shading of the rose leaves where raking light shows the angular veins and membrane. The budding poppy is another pleasing passage where the wavering stem of the flower spirals around on itself, revealed with small touches of highlight and shading. This hanging bud is a hallmark of Verelst and can be seen in many other paintings by him.

A work by Verelst of a similar composition and scale (though with a flaming tulip rather than a poppy) is in the Museum Bredius, The Hague (inv. no. 124-1946) and is dated 1669, the year after Verelst moved to London. Another similar small-scale work in The Cleveland Museum of Art, Ohio (inv. no. 1982.246) is also dated c.1669. We might therefore date our own picture to the same period.

The pale butterfly landing on the rose is a female *Pieris rapae* or Small White butterfly, also known as a Cabbage White.

ATTRIBUTED TO VENCESLAO VERLIN

Active 1740–1780

Italian School

Wenceslaus Wehrlin, called Venceslao Verlin, was born in Florence and was the son of Giovanni Adamo Wehrlin, a painter-restorer. At an early age he developed a keen sense of draughtsmanship, specialising in family group portraits and genre scenes. Young Venceslao soon gained the attention of the Courts and received many commissions from the nobility of both Florence and Turin. He took over his father's position as Court Portrait Painter in Turin seven years before the death of Wencelaus Senior in May 1776.

His pictures are usually lightly coloured and well-drawn.

A Naturalist in his Study engraving a Butterfly

Oil on Canvas

22⁷/₈ x 27⁷/₈ inches (58 x 69 cms)

PROVENANCE: Private Collection, Belgium,
Jean-Jacques Petit, Paris.

NOTE: In this fascinating study of an engraver at work the sitter has laid down his burin to present a copper engraver's plate. He appears to have been interrupted as he is about to wipe ink from the plate with the cloth in his other hand. The man is clearly also a natural historian and appears to be working from the likeness of a yellow European swallowtail butterfly, which is pinned to a jar lid before him. Other specimens on his desk include a hawk moth caterpillar, a tropical rhinoceros beetle, a fan coral, and a large tropical seashell. A folio of sepia sketches litters the table in front of him along with several weighty books.

The naturalist appears elegantly dressed in a banyan gown with lace cuffs, a turban, and wears a small ring, indicating that he is not a jobbing engraver, but rather a man of some class and wealth. He sits in a brightly lit room with a curving stone wall giving a hint of the classical. The clothing and pastel colour palette is typical of Verlin's portraits of collectors. See for instance 'An Italian Collector in his Study' (National Trust, Wimpole, Cambridgeshire, NT 207799)

One possibility as to the man's identity is the naturalist and engraver Gerrit Wartenaar (1747–1803). Wartenaar was from the Netherlands and worked with the wealthy merchant and entomologist Pieter Cramer (1721–1776) in Cramer's publishing projects including the four volume *De uitlandsche Kapellen* on exotic butterflies. These books were lavishly illustrated with life-sized hand-coloured engravings and could perhaps be alluded to by the books on the sitter's desk. Cramer and Wartenaar did not restrict their work to butterflies and were interested in other areas of natural history including fossils, shells, and other insects.



Fig. 1: Venceslao Verlin, *A Collector in his Study*, 1768, oil on canvas, 24 x 31.5 cm, National Trust, Wimpole Hall, Cambridgeshire.





The rectangular and diamond-shaped escutcheons mounted on columns bear the family crests (or *wapens*) of members of the congregation interred beneath the stone floor. Van Vliet would himself be buried in the Oude Kerk in 1675. Vermeer, another citizen of Delft, died in the same year and was buried in his family crypt under the northern transept of the Kerk – the area depicted in our painting.

A NOTE ON THE PROVENANCE: Richard Cosway RA was a leading portrait painter of the Georgian and Regency period and was married to Maria Cosway RA. He assembled an outstanding collection of art which was sold in several multi day sales in 1821 and 1822.

According to the Davies family records (see lit.) the present picture was purchased 'at Cosway's sale 1822' by Col. Thomas Henry Hastings Davies, M. P. for Worcester. This was presumably lot 40 sold on 9 March listed as being by 'de Witt' and described as 'A small Church Piece'. As it is the only church painting listed in Cosway's several sale catalogues, and as Emanuel de Witt and van Vliet are two artists who are often confused, it seems likely that this lot is the present painting.

HENDRICK CORNELISZ VAN VLIET

Delft 1611–1675

Dutch School

Hendrick van Vliet began his career as a pupil of his uncle Willem van Vliet in Delft and later was apprenticed to the portrait painter Michel van Miereveldt. In 1632 he was elected a member of the Guild in Delft. His early works tended to be portraits as well as some genre scenes, often painted in candlelit settings.

In around 1651 van Vliet turned his hand to painting church interiors. By 1654 he had a virtual monopoly over the genre in Delft as fellow native perspective painters Gerard Houckgeest and Emanuel de Witte (who greatly influenced van Vliet) had departed the city. Most of van Vliet's church pictures represent the interiors of the Oude or the Nieuwe Kerk at Delft.

As with de Witte the sense of depth and dignity is heightened by figures in black cloaks standing in quiet contemplation, usually with their backs to the spectator. Van Vliet also borrowed from de Witte the motif of a fresh grave within the composition. In van Vliet's work graves appear regularly and they are often paired with children nearby to inject a memento mori theme. While a large number of paintings (both portraits and church interiors) are known by van Vliet, he died in poverty, leaving his widow behind in their little house on Oude Delft.

A church interior, probably the Oude Kerk, Delft

Oil on Canvas

21¹/₈ x 17⁷/₈ inches (53.6 x 45.4 cms)

Signed lower right on the base of the column: 'H.van Vliet'

PROVENANCE: The Cosway Collection;
(Presumably) Their sale; Stanley's, London, 9 March 1822, lot 40 (sold as 'De Witt' for 5 pounds and 10 shillings),
Purchased at the above sale by Col. Thomas Henry Hastings Davies (1789–1846), Elmley Castle, Worcestershire.
By descent in the family of the previous owners.

LITERATURE: *Catalogue of Pictures and China at Elmley Castle*, 1877, cat. no. 8.

EXHIBITED: Birmingham, City Museum and Art Gallery of Birmingham, *An Exhibition of Treasures from Midland Homes*, 2 Nov.-2 Dec. 1938, cat. no. 143 (lent by General Sir Francis Davies)

NOTE: The church depicted in this work by van Vliet has been difficult to identify due to the narrow field of vision presented to the viewer. Two similar versions of the present composition have also remained as anonymous 'church interiors' in their titles. All three almost certainly depict the Oude Kerk in Delft, a church which van Vliet depicted perhaps dozens of times from multiple angles.

As the scene is described the viewer stands in the nave facing north-east looking through the pillars of the aisle towards the north transept on the left, the wooden barrel-vaulted *Mariakoor* (Mary's Choir) on the right, and the square *Joriskapel* (Saint George's Chapel) centre right partially obscured by a column. The brick-edged archways (today whitewashed) were a distinctive feature of the *kerk*, though Van Vliet was known to make alterations in his church interiors and in other depictions these arches are white-washed.

The two similar versions of the present composition, with differences to the figures and both signed by van Vliet, were offered at Sotheby's, New York, 12 January 1989, lot 44 and Phillips, London, 11 December 1990, lot 31. The former is dated 166(?) which might indicate the decade in which the present picture was painted. Another view of the Oude Kerk by van Vliet in the Metropolitan Museum of Art, New York, (Accession Number: 1976.23.2) faces the same north-east direction, but the viewpoint is positioned further back and so provides a wider field of vision and helps to contextualise the architecture in our picture. Another picture almost identical to the present picture is recorded at the Witt Library as 'Interior of a Church'. It appeared at the 'Ferry Sale, Drouot, Paris, 11-12 Feb. 1921, lot 106' (see fig. 1).



Fig. 1: Hendrick van Vliet, *Interior of a Church*, c.1660s, oil on canvas, 37 x 32 cm, present location unknown.

JAN WEENIX

1640–1719
Dutch School

Jan Weenix was born in Amsterdam but began his career as a pupil of his father, Jan Baptist Weenix, in Utrecht. He is known to have worked with his cousin Melchior d'Hondecoeter, who was also a pupil of Jan Baptist, and both were to influence each other a great deal.

From 1664 to 1668 Jan is recorded as working at the Painters' Guild in Utrecht. It is thought that he settled in Amsterdam in around 1677. In 1679 he married Pieterella Backers and together they had 13 children. It was at this stage in his career that his reputation as a still life painter began to gain him a great deal of work. His appointment as court painter to the Elector Palatine, Johann Wilhelm, in 1702 was the high point of his career. The twelve vast canvases painted for the Elector's Bensberg Castle in 1712 and 1714 are among his masterpieces.

Jan also became known for his Italianate landscapes, which drew much influence from his father. However, it is his balance of the two genres, landscape and still life, which sets him apart from his contemporaries. His large canvases were invariably to form part of major interior decorative schemes in many of the important houses of the nobility at the time.

A Still Life with a Pheasant on a Ledge and a Partridge, a Pigeon and two Finches tied together with a Bow

Oil on Canvas

31⁷/₈ x 26³/₈ inches (81 x 67 cms)

PROVENANCE: Collection of Marquis Alphonse d'Aoust (1819–1909);
By family descent to the previous owner

NOTE: The present picture is a newly discovered work by Jan Weenix. Anke Van Wagenberg-Ter Hoeven's catalogue raisonné on the artist lists eleven game still lifes on tables or in niches by or attributed to the artist. All of these feature dead hares which makes the present work, with its wonderfully iridescent pheasant, rather distinctive in the group (though pheasants feature more commonly in Weenix's outdoor scenes). The stone niche with its leering face also appears to be unique.

Wagenberg-Ter Hoeven writes that after the mid-seventeenth century the style of game still lifes in the Netherlands changed to become vertical compositions with the game displayed as prized hunting trophies rather than as an object in a kitchen or pantry surrounded by vegetables. Over the latter decades of the century the game piece became increasingly sophisticated with beautiful and extravagant hunting paraphernalia. Weenix matured and thrived in this genre confidently painting the feathers, velvets, metals, nets, horns and furs of his subjects in a rich and lustrous palette.

Dr. Fred G. Meijer has fully endorsed the attribution of this work to Jan Weenix on the basis of photographs and has subsequently seen the work in person. Dr. Meijer describes it as '...an excellent example of a relatively early work by Jan Weenix, probably from the 1680s.'







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