



2026 RECENT ACQUISITIONS

RAFAEL VALLS LIMITED

OLD MASTER PAINTINGS

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



Member of SLAD

PLEASE NOTE

For practical reasons not all paintings in this catalogue
are shown in their frames.

Please refer to our website for more images of framed works and,
in many cases, the reverse of the pictures:
www.rafaelvalls.co.uk

Front Cover:

Philip Reinagle: *A Scarlet Ibis (Eudocimus Ruber) standing in a Stream, an Eel in its Beak*, cat. no 24.

Back Cover:

Hendrick van Steenwyck II: *A Temple Interior, perhaps showing the story of Esther and Mordecai*, cat. no 29.

Catalogue of Works

The catalogue is arranged in alphabetical order

1. Abraham Cornelisz. Begeyn
2. Giuseppe Bernardino Bison
3. Circle of Pieter Boel
4. Egidio Maria Bordoni
5. Jan Brueghel the Younger
6. Jan Brueghel the Younger
7. Claude Louis Chatelet
8. François Duchatel
9. Anna Maria Ehrenstrahl
10. Frans Francken II
11. Frans Francken II
12. Frisian School early 17th Century
13. Gaetano Gandolfi
14. Robert Griffier
15. Jakob Philipp Hackert
16. Claes Dircksz. van der Heck
17. Egbert van Heemskerck II
18. George Lambert
19. Simon Luttichuys
20. Adam Frans van der Meulen and Workshop
21. Juan Pantoja de la Cruz
22. G. Prevost
23. Julius Quinkhard
24. Philip Reinagle
25. Jan Albertsz. Rootius
26. David Ryckaert III
27. Dominic Serres
28. Pieter Snijers
29. Hendrick van Steenwyck II
30. Veronica Stern Telli
31. Jan van der Vaardt
32. Esaias van de Velde
33. Willem van de Velde the Younger
34. Simon de Vlieger
35. John Wootton

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

1.

ABRAHAM CORNELISZ. BEGEYN

Leiden 1637–1697 Berlin
Dutch School

Born in Leiden circa 1637, Abraham Begeyn appears not to have studied with any particular master, though by tradition it is thought that he may have been a pupil of Nicholas Berchem. We find his name mentioned as a member of the Guild of St. Luke in Leiden between the years 1655 and 1667.

Begeyn travelled to Italy twice, in 1659 and 1667. By 1672 he was back in Amsterdam and then moved to London for two years where he completed 14 paintings for the Earl of Lauderdale at Ham House, several of which can still be seen there. Later, in 1681, he travelled to The Hague where he lived for four years. In 1683 he was elected a member of the Guild in The Hague. In 1688 Begeyn was summoned to Berlin where he rapidly came to the notice of the Grand Elector and became the leading Court painter.

As a painter of animals, Begeyn was as important as Nicholas Berchem and Jan Asselijn, and many of his landscapes recall the work of Jan Baptist Weenix, especially in the treatment of foliage. He typically painted landscapes bathed in golden Italianate light with pillars, arches and flights of steps in the antique manner, placing in the foreground large lifelike clumps of thistles or weeds. He was also talented at painting flower still lifes, hunting scenes, and *sottoboschi*, forest floor still lifes. His paintings are usually signed.

Two Spaniels and a Huntsman before a Landscape

Oil on Canvas

32³/₄ x 39¹⁵/₁₆ inches (83.2 x 101.4 cms)

signed faintly lower right 'A Beg***'

PROVENANCE: Collection of Mrs. M.T. Warde
Christie's, London, 19 March 1965, lot 77
Christie's, London, 13 Dec. 1996, lot 17, The Property of a Nobleman
With Rafael Valls Ltd, London
Private collection, UK.

NOTE: In this view of a hunt two spaniels rest while their master cleans his gun on the grass. No partridges or other game have been collected as yet, so the viewer is left to suppose that the scene is in the early morning before the shoot has begun. The tall white flowers appear to be hemlock; a notoriously poisonous plant, perhaps foreshadowing what is to come.

The perspective is set low to the ground so that we are level with the dogs among the weeds and earth giving the painting a hint of the *sottobosco*, a sub-genre which Begeyn often explored. As the hunter has turned his back, the true subjects of the painting are his dogs, one of which is alert to the presence of the viewer. In this way the composition bears a marked similarity to Begeyn's many pictures of billy goats inhabiting similar landscapes, albeit in the present picture replaced with spaniels.





GIUSEPPE-BERNARDINO BISON

Palmanova 1762–1844

Italian School

A student at the Accademia di Pittura in Venice, Giuseppe Bernardino Bison was imbued with the 18th-century Venetian painting tradition, leading one scholar to describe his oeuvre as ‘a last flowering of the Venetian Settecento’ (G. Knox in J. Byam Shaw and G. Knox, *The Robert Lehman Collection: Italian 18th Century drawings*, New York, 1987, p. 18).

Born in Friuli, Bison’s career began when he trained as a painter in the studio of G. Romani and S. Gandini in Brescia and subsequently as a pupil in the studio of Antonio Maria Zanetti the Younger. He attended the Venice Accademia from 1779 studying drawing and perspective. A highly itinerant artist, he began at an early age to specialise in *Vedute*, views of the famous city, carrying on the tradition of the earlier masters such as Guardi, Bellotto and Canaletto. His views are always very precise in draughtsmanship and his attention to detail exquisite.

Bison was adept at painting frescoes and worked on some religious works for churches in Trieste, Ferrara and Treviso and, interestingly, also some theatre sets owing to his friendship with the architect G.A. Selva. However, his oeuvre consists mostly of Venetian *Vedute*, views of Venice and its surroundings.

A Pair:

The Molo looking West towards the Dogana;

A View of Piazza San Marco looking West towards San Geminiano

Oil on Canvas

10³/₄ x 17¹/₃ inches (27 x 44 cms)

PROVENANCE: Anon sale: Galerie Weinmüller, Munich, 11 Dec. 1971, lot 1615;
Galerie Scheidwimmer, Munich 1972;
Private Collection, Munich;
Private Collection, Berlin;
Anon. sale: Galerie Bassenge, Berlin, 27 Nov 2016, lot 6067;
Private collection, Northern Germany

NOTE: In the view of the Molo we see Santa Maria della Salute on the left in the distance, the column of Saint Theodore on the immediate right and, next to it, the ornate Libreria. Judging by the shadows cast over the Molo it appears to be late morning. The sail-like awnings are market stalls whose owners have put them up to protect their wares (and themselves) from the sun, suggesting that it is already a hot day.

Bison’s second view, the Piazza San Marco, is also looking West, although the shadows have changed to suggest it is now late afternoon or early evening. The Campanile di San Marco frames the left side of the picture while more market stalls have gone up in order to attract the attention of locals and visitors strolling around the piazza.

As one might expect, this bustling scene has much in common with Canaletto’s views. Indeed, Bison appears to have copied, with minor alterations, two of the plates from Antonio Visentini’s engraved series after Canaletto paintings *Urbis Venetiarum Prospectus Celebriores*, numbers 12 and 11, respectively.

CIRCLE OF PIETER BOEL

1622–1674
Flemish School

Pieter Boel was surrounded by artists from birth. His father Jan was an engraver and art dealer. His uncle, Quirin Boel the Elder, worked as an engraver, as did Pieter's brother, Quirin Boel the Younger. It is thought that Boel began his career as a pupil of Frans Snyders and later of Johannes Fyt, two artists who were to shape his future artistic output. Indeed, Fyt's handling of paint was to prove most influential on the younger artist.

In the late 1640s Boel travelled to Rome and Genoa, staying with his uncle Cornelis de Wael, who was also an artist and art dealer. In 1650 he became a master of the Antwerp Guild and that same year he married Maria Blanckert with whom he had four children.

In 1668 he moved to Paris, where he supplied designs to the Gobelins factory. Boel was honoured to be made *Peintre Ordinaire* to Louis XIV six years later but, sadly, died that same year. Some of his most fascinating works, in the form of oil sketches and drawings of animals and birds, are now housed in the Louvre and go some way to showing just how dedicated and skilled he was as a painter of these subject matters. His sons Jan Baptist and Balthazar Lucas were both pupils of his, as was the painter David de Coninck. All of them followed his example, specialising in animal and bird painting. His influence extends further than to his immediate pupils, however, and can be traced well into the 18th century. The animal painters François Desportes and Jean-Baptiste Oudry gleaned much knowledge and inspiration from studying his substantial oeuvre in France.

A Frisian Water Dog (Wetterhoun) in a Landscape

Oil on Canvas

32³/₄ x 39 inches (83.2 x 99 cms)

PROVENANCE: The Sporting Gallery, Virginia, USA, 1968;
Private collection, USA

NOTE: Frisian water dogs, also known as Wetterhouns, have a distinctively sturdy build and a thick, curly coat. During the 1600s the breed was trained specifically for otter-hunting. Eel trading in the Low Countries was a thriving industry during this period and eel fishermen would have been keen to eliminate competition for their catch. Moreover, otters themselves were delicacies and their hide could be sold for as much as 25 guilders.

It is interesting to note that, while this dog is clearly of Frisian origin, the artist who painted it appears to have more in common with the Flemish tradition of painting. The flourishing impasto wet-on-wet technique, the sketchy landscape, and the high horizon line are all commonly seen in the work of Boel and his disciples.





4.

EGIDIO MARIA BORDONI

Bologna, active early 18th Century
Italian School

Little is known about the painter and engraver Egidio Bordoni. He specialised in trompe l'oeil compositions working in Italy (mainly around Bologna) in the late 17th and early 18th century. Most of his works feature documents, sheet music, sketches and engravings, and other items pinned to wooden panels. More than mere props, these show Bordoni as an erudite collector as well as a highly talented artist.

The 'pin board' type of trompe l'oeil ultimately derives from the likes of northern artists such as Edward Collier and Cornelis Norbertus Gijsbrechts. The style found a vogue in Northern Italy in the 18th century with artists including Benedetto Sartori and Sebastiano Lazzari with Bordoni being one of the earliest proponents.

A Trompe l'Oeil Still Life of Letters, Sheet Music, a Magnifying Glass, Scissors, Amulets, a Rosary, a Pipe and a Knife displayed against a Deal Board

Oil on Canvas

21¹/₈ x 29¹/₈ inches (53.5 x 74 cms)

Signed centre left on the papers

PROVENANCE: Private Collection, UK

NOTE: This rare and wonderfully detailed trompe l'oeil by Bordoni appears to have been painted for a highly educated and cosmopolitan Italian client. Amongst the various scattered papers affixed to the board the date 1711 is mentioned twice, which suggests the approximate date or a *terminus post quem* for the artwork. Meanwhile, various Italian cities including Bologna, Rome and Naples are mentioned. It is Bologna which is the most often repeated city name within the painting and, since Bordoni himself was from Bologna, we may assume that the work was intended for a Bolognese audience.

The printed note with handwritten inserts is a grant from the Council of Bologna (Bononiae in Latin) for 'Stampini Sirisella' to buy for the Count of Bologna 'Chicchetti' and 'Faloppole'. Today Chicchetti are snacks served in Venice, which include sandwiches and other small dishes. It is not clear what Faloppole refers to, but perhaps it could be another foodstuff or something to accompany the Chicchetti like wine or the plates they are served on.

The grant is dated: 'Dat. Bononiae die 25 Mensis Junii 1711'. Translation: Dated at Bologna on 25 June 1711. The year 1711 is also mentioned on a piece of paper below the grant in the pile: 'Roma 30 Juli 1711'.

The medal to the left of the picture appears to show a bust of Clement XIII who was not from Bologna but did study there and visited as Pope in 1598.

The note with the three crucifixes on the top right of the composition quotes the Trisagion (Thrice-Holy) prayers.



Detail of the artist's signature

JAN BRUEGHEL the Younger

Antwerp 1601–1678

Flemish School

Jan Brueghel the Younger began his career as a pupil of his famous father Jan Brueghel the Elder. From 1622 he travelled extensively in Italy, where he was to meet Sir Anthony van Dyck and Lucas de Wael. Here he also made the acquaintance of Archbishop Borromeo who had been his father's important patron.

He returned to Antwerp following the death of his father in 1625. This same year he was to take over the paternal workshop. He was also elected a member of the Guild around that time, becoming its dean in 1630. Jan Brueghel II married in 1626 and was to have eleven children, five of whom became artists in their own right (the best known being Abraham and Jan-Baptiste). Apart from occasionally travelling to Paris in the 1650s Jan Brueghel the Younger remained in Antwerp for the rest of his life.

Jan Brueghel the Younger would also collaborate in works by his contemporaries, including Peter Paul Rubens, Gonzales Coques, Jan van Kessel I (a student of his) and Hendrick van Balen as well as his father. Indeed, his work is often mistakenly attributed to his father. The son is known to have been a very slow and meticulous painter. Nevertheless, his execution is somewhat looser by comparison with his father's work and his compositions not as tightly drawn.

A Still Life with Flowers and Rosemary in a Delft Vase as well as a Glass Vase

Oil on Panel

7 x 8³/₄ inches (17.6 x 22.2 cm)

PROVENANCE: Galerie Georges Giroux, Boulevard du Régent, 43, Brussels, no. 1320 according to a label on the reverse; Private collection, France.

NOTE: This work appears to be another version of a slightly larger picture attributed to Jan Brueghel the Elder which was with Leonard Koetser Gallery in 1971. Another similar composition, dated 1663, was painted by the English botanist and artist Alexander Marshal (active 1651–1682), who was presumably inspired by the Brueghels and their famous Antwerp workshop (Yale Centre for British Art, acc. no. B1981.25.436).

Together with the forget-me-not the sprig of rosemary painted so prominently hanging over the side of the Delft vase symbolises loyalty and constancy. There are also anemones, a daffodil and fritillaries. The thick-stemmed yellow flowers appear to be budding tulips.

The compositional arrangement of a large bouquet to the left of the picture and a smaller bouquet with tall, spindly flowers to the far right was employed by both Jan Brueghel the Elder and Younger in some of their most sumptuous flower still lifes. See for instance 'Still Life of a Tazza with a Garland of Flowers, a Jewellery Box, and a Floral Bouquet in a Glass Vase' (Sotheby's, New York, 21 May 2025, lot 6) painted by father and son working together.





JAN BRUEGHEL the Younger

Antwerp 1601–1678

Flemish School

Jan Brueghel the Younger began his career as a pupil of his famous father Jan Brueghel the Elder. From 1622 he travelled extensively in Italy, where he was to meet Sir Anthony van Dyck and Lucas de Wael. Here he also made the acquaintance of Archbishop Borromeo who had been his father's important patron.

He returned to Antwerp following the death of his father in 1625. This same year he was to take over the paternal workshop. He was also elected a member of the Guild around that time, becoming its dean in 1630. Jan Brueghel II married in 1626 and was to have eleven children, five of whom became artists in their own right (the best known being Abraham and Jan-Baptiste). Apart from occasionally travelling to Paris in the 1650s Jan Brueghel the Younger remained in Antwerp for the rest of his life.

Jan Brueghel the Younger would also collaborate in works by his contemporaries, including Peter Paul Rubens, Gonzales Coques, Jan van Kessel I (a student of his) and Hendrick van Balen as well as his father. Indeed, his work is often mistakenly attributed to his father. The son is known to have been a very slow and meticulous painter. Nevertheless, his execution is somewhat looser by comparison with his father's work and his compositions not as tightly drawn.

A Village with Travellers halting at an Inn

Oil on Panel

8¹/₄ x 13 inches (21 x 33 cms)

PROVENANCE: Hortense Augusta Strettel née Levien (1868–1951);
By descent in a private UK collection until 2025;
Private collection, UK.

NOTE: This peaceful village scene is a previously unknown version executed by Jan Brueghel the Younger after an earlier painting from the hand of his father, Jan Brueghel the Elder. The latter picture was sold at Sotheby's, London, 7 July 2010, lot 13 (£1,600,000). The Sotheby's version is the same size as the present picture, dated 1607, painted on copper and was once in the collection of Elector Max Emanuel of Bavaria (1662–1726) (K. Ertz, *Jan Brueghel der Ältere (1568–1625): Kritischer Katalog der Gemälden*, Lingen, 2008–10, vol. 2, p. 496, no. 223, reproduced).

Ertz sees the Sotheby's version as a development of a picture dated c.1605 sharing a Biblical scene with Joseph and Mary, prominent in the foreground, being turned away by the inn-keeper (see Ertz, vol. 2, p. 494, no. 222). In both the present picture and the Sotheby's version Joseph and Mary have been pushed further back into the composition, thus diminishing the religious theme of the painting. Ertz also points out a second version of the Sotheby's picture in a private collection in Germany (see Ertz, vol 2, p. 498, no. 224).

While the Sotheby's and the German versions are nearly identical, the present painting deviates from them in several small details including: the absence of ground fowl and pigeons; two additional barrels next to the maid in the centre foreground and several abandoned planks of wood in the right foreground.

All of these compositions originate from Brueghel the Elder's secular Flemish village scenes painted around 1603–5. These typically depict a village from an elevated viewpoint with carts, villagers, livestock and a track leading the eye into the distance where a windmill or church steeple can often be spied through the trees.

CLAUDE LOUIS CHATELET

1750–1795
French School

Claude Louis Chatelet was born in Paris in 1753. It is not known to whom he was apprenticed. He was to specialise in landscape painting and owed his success to the Abbé de Saint-Non, who sponsored his most important commission. This was the series of illustrations for the Abbé's *Voyage Pittoresque, ou description historique des royaumes de Naples et de Sicile*, published in five volumes in Paris between 1781 and 1786. For this ambitious publication, one of the most beautiful books of the 18th Century, Saint-Non commissioned drawings from Fragonard, Hubert Robert and Claude-Joseph Vernet among others. Chatelet was, along with Louis-Jean Desprez, responsible for the largest number of illustrations that were later published in the book.

As a contemporary of Hubert Robert, Chatelet was hugely influenced by the work of this artist and in his own art he combined the classical ambiance of Robert with the decorative beauty of Claude Joseph Vernet.

Chatelet travelled widely throughout Europe and made many sketches of the scenery he encountered. A great number of paintings within various institutions depict landscapes in Switzerland, Italy and England. Marie-Antoinette was a major patron of Chatelet and commissioned a large number of paintings from him.

The artist later became an ardent republican and a member of the revolutionary tribunal. He was arrested in the purge that followed 9th Thermidor (i.e. the fall of Robespierre on the 27th July 1794). He was subsequently tried, sentenced and executed on the guillotine.

A View of Château de Romilly-sur-Seine

Oil on Canvas

19³/₈ x 25³/₅ inches (48.8 x 65 cms)

Signed and Dated lower left: 'CL Chatelet 1787'

PROVENANCE: (Presumably) Commissioned from the artist by Louis Richard de La Bretèche (1722–1804), Forsyth Wickes (1876–1964), New York and Newport RI, USA,
By descent to the previous owner.

NOTE: Though no trace of the Château de Romilly remains today, a castle existed on the site in the Aube Department from at least the 1400s when it belonged to the Bishop of Troyes. For several hundred years the estate appears to have comprised two building complexes situated close to each other and surrounded by a communal moat. In the 1600s and early 1700s the land changed hands several times until in 1762 the estate was purchased by Jean-Marie Richard (1708–1783).

Born in Versailles, Richard was the elder brother of the artist and printmaker Jean-Claude Richard (aka Abbé de Saint-Non) and Louis Richard de La Bretèche, both of whom were painted by Fragonard. A financier and Le Receveur Général des Finances (an office which he purchased for over one million livres), Jean-Marie Richard made great improvements to the estate creating groves of trees and, in the words of the landscape architect, 'a nice waterfall and long canals through which flows a lively stream'.

After Richard's death in 1783 his brother La Bretèche inherited the château (as well as his brother's government position). It was during his tenure that Chatelet painted the Château de Romilly, presumably after being introduced to La Bretèche by his brother Saint-Non following his and Chatelet's Naples and Sicily project mentioned in the biography above.

During the 1780s Chatelet received many commissions from the French nobility, including Marie-Antoinette and the Montesquieu family, to paint their newly built or recently expanded châteaux. The Château de Romilly, seen in Chatelet's painting with its waterfall, mansard roof and alternating square and cylindrical



View of Château de Romilly-sur-Seine, lithograph, 1852



turrets, recalls the architectural style of Germain Boffrand (1667–1754), one of the main creators of *style Régence*. The château was probably updated during the 1700s by the Richard family or the previous owner, the Marquis de Coëtlogon.

By 1790, just three years after Chatelet had fulfilled his commission to paint the château, La Bretèche faced bankruptcy and had to sell off his lands. In December 1796 the château was purchased by Olry Worms (1759–1849), who thereafter changed his name to “Olry Worms de Romilly”. Worms was a Parisian banker, politician, President of the Israelite Central Consistory of France, and recipient of la Légion d’Honneur. In 1853, after his death, the château was sold and subsequently demolished.

A NOTE ON THE PROVENANCE:

Forsyth Wickes was an American Francophile who collected primarily 18th Century French paintings, drawings, porcelain and furniture. At his death much of his collection was donated to The Museum of Fine Arts, Boston, including paintings by Fragonard, Lancret, Gérard, and Boucher.



Le Peintre Amateur et Curieux, Brussels, 1763, p. 52). However, as Janssens would have been 14 years old in 1672 when the picture was painted, it would appear impossible that this extensive family could belong to him. Likewise, it seems unlikely that he might be one of the sons presented in the painting: Janssens' own father was a tailor while the family in Duchatel's portrait are evidently wealthy and probably aristocratic. For now the identity of the family remains unknown.

The 1935 Brussels exhibition catalogue states that the artwork was in the collection of G. (presumably Gaston) de Meester de Heyndonck (1877–1939) at Château d'Attre near the town of Ath in South-West Belgium. It previously belonged to his father Anatole de Meester de Heyndonck (1843–1925) and, according to the Brussels catalogue, had been in the possession of relatives of the Janssens family for several generations.

Château d'Attre was rebuilt in 1752 by Count François Philippe Franeau d'Hyon van Gomegnies. It was seized from his son in 1794 by the French revolutionary government and sold. The property passed to the Val de Beaulieu family in 1814 and came to the Meester family in the second half of the 19th Century. It is presumably the Meester family which the Brussels catalogue refers to as being relatives of the Janssens, but so far no connection between these families has been found.

FRANCOIS DUCHATEL

Brussels c.1620–c.1690

Flemish School

François Duchatel was a Flemish painter born in Brussels circa 1620. Relatively little is known about his life. A commonly told legend is that his first profession was as a soldier, but that he gave this up upon seeing his best friend killed in battle. It was long speculated that he was a pupil of David Teniers the Younger and, while his style has often been compared to that of Teniers, there does not appear to be any evidence to corroborate this. It is, however, established that he was a pupil of Gaspar de Crayer and there is a contract between them from 1654 in which they agree to paint a religious piece together for Averbode Abbey in Brabant.

Duchatel was a versatile artist who worked in many genres spanning from portraits, historical events and cityscapes, to battle scenes and genre paintings. Curiously, today there is a relatively small body of work ascribed to him. It has been speculated that Duchatel travelled to Paris where he worked in the studio of Adam Frans van der Meulen, a court painter who received commissions from the French royal palaces. Duchatel's most celebrated work is an impressive composition entitled 'The Inauguration of the Spanish King Charles II as Count of Flanders in 1666', which is now in the Museum of Fine Arts, Ghent (inv. no. S-11). This is known to have been commissioned by the Council of Brabant in 1676.

A Family Portrait Group seated in an elegant Architectural Setting

Oil on Canvas

40³/₈ x 70⁵/₈ inches (104 x 179.5 cm)

Signed and dated lower left: Duchas E....R. / A° 1672.

PROVENANCE: Anatole de Meester de Heyndonck (1843–1925), Chateau d'Attre, Belgium,
By descent to the previous owners.

LITERATURE: *Exposition Internationale de Cinq Siècles d'Art*, exh. cat., Brussels, 1935, p. 116, cat. no. 270.
F.-C. Legrand, *Les Peintres Flamands de Genre au XVIIe Siècle*, Brussels 1963, pp. 101, 109, 278, fig. 44.
A. P. de Mirimonde, 'Les sujets de musique chez Gonzales Coques et ses émules', in *Bulletin. Musées Royaux des Beaux-Arts de Belgique. Koninklijke Musea voor Schone Kunsten van België*, vol. XVI, Brussels, 1967, pp. 200–201, fig. 28.
A. P. de Mirimonde, 'Scènes de genre musicales de l'École française au XVIIIe siècle, dans les collections nationales', in *La Revue du Louvre et des Musées de France*, vol. XVIII, no. 1, Paris 1968, p. 18, mentioned under note 15.
A. P. de Mirimonde, *L'Iconographie Musicale sous les Rois Bourbons*, Paris 1977, p. 95.

EXHIBITED: Brussels, *Exposition Internationale de Cinq Siècles d'Art*, 24 May–13 Oct. 1935, cat. no. 270.

NOTE: Connected in a sinuous line by hands and glances, the family in this portrait are resplendent in their finery surrounded by baroque architecture and furniture with all the accoutrements of a wealthy, highly educated family. Classical statues sit behind the elegant harpsichord on which one of the elder daughters plays, her neck and wrists adorned with pearls. On the table near the father sits a notebook with two quills and a magnifying glass in a pot. Books abound in the picture with two of the youngest children writing and reading. Education and intelligence were clearly as important as elegance to the family.

It has been speculated that the 'Janssens' name traditionally linked to the family in this painting could refer to the artist Victor-Honoré Janssens (1658–1736). This supposition derives from Guillaume Pierre Mensaert (1711–1777), a pupil of Janssens, who in 1763 published a guide to art in the Austrian Netherlands stating that Duchatel's son married the daughter of Janssens (see C.P. Mensaert,



ANNA MARIA EHRENSTRAHL

Stockholm 1666–1729 Stockholm
Swedish School

Anna Maria Ehrenstrahl began her career as a pupil of her father David Klöcker Ehrenstrahl (1628–1698) who originated in Hamburg and elevated the family to the Swedish nobility. This opened the doors of high society to the artist; she married a wealthy Swedish lawyer, retaining her last name as was common in Sweden.

Ehrenstrahl was commissioned by the court to paint mainly portraits, allegories, and animal paintings. Like many women artists of the period, for much of her career Ehrenstrahl painted copies of her father's portraits in his studio but, once she left her father's side, she was free to pursue her own projects. Ehrenstrahl found numerous commissions from the highest circles of Swedish society, including the royal family for whom she painted numerous portraits, and through her husband's connections as a lawyer in the Crown Court.

A Study of Five Horses

Oil on Canvas

19³/₈ x 25¹/₄ inches (49 x 64 cms)

PROVENANCE: Queen Josefina of Sweden (1807-1876), 1860, no. 140 (according to a label, verso);
Private collection, Sweden.

NOTE: This study of horses is probably a sketch for Ehrenstrahl's painting depicting the same horses in a landscape, which was sold at Bukowski's auction no. 352, May 2004. This picture had provenance connecting it to Johan Watrang (1652–1724), President of the Swedish Court of Appeal and Ehrenstrahl's husband.

Ehrenstrahl's composition ultimately appears to derive from the *Study of Five Horses* by the Flemish-French Adam Frans van der Meulen (1632–1690) in the Musée des Beaux-Arts, Rouen (inv. no. D.896-2). Van der Meulen executed a number of small canvases of this type after his arrival in France, apparently working from horses that were in the Grandes Ecuries at Versailles for the Goobelins Manufactory. Presumably these designs were copied by Ehrenstrahl, who occasionally worked as a copyist due to restrictive rules applied to the few female artists working at this time.

The reverse of the frame bears a label with the stamp of Queen Josefina of Sweden (a crown above a stylised J) above the notes '1860 / no. 140'.





FRANS FRANCKEN II

Antwerp 1581–1642 Antwerp
Flemish School

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

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

Death playing the Violin

Oil on Copper
9 x 6³/₄ inches (23 x 17 cm)

PROVENANCE: Private Collection, Italy

NOTE: In one of Frans Francken's most iconic images Death plays his violin mocking the protestations of a wealthy old man. Dr. Ursula Härting lists nine autograph versions of this vanitas image, also known as 'Death and the Merchant' or 'Fiddling Death'. While most of these versions are painted on panel, a few notable examples are on copper, such as this picture and a version in the Wellcome Collection with identical dimensions to the present work (inv. 45044i).

The subject of the piece is darkly amusing, which is perhaps the reason for its popularity. Instead of remaining dignified and joining death willingly after a long and apparently affluent life, the old man shrinks away from Death and points meekly to his gouty leg propped on a stool as if to beg leave to remain. Teasingly, Death lifts his leg also and props it on an hourglass which has run out of sand.

FRANS FRANCKEN II

Antwerp 1581–1642 Antwerp
Flemish School

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

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

Samson and Delilah

Oil on Panel

21¹/₈ x 14¹/₂ inches (53.5 x 36.7 cms)

PROVENANCE: (Possibly) Collection of Diego Felipe de Guzmán, Marques de Leganés (1582–1655), Palace of Altamira, Madrid;

Collection of José de Salamanca y Mayol, Marques de Salamanca (1811–1883), Vista Alegre, Madrid;

Collection of Mrs Hippolyte Roblot (1828–1900), Paris;

Private Collection, France.

LITERATURE: Catalogo de la Galeria de Cuadros de la Posesion de Vista-Alegre, de propiedad del Excmo. Sr. Marques de Salamanca, 1865(?), p. 116, no. 483, (as 'Juan Bautista Frank').

NOTE: The present painting is the only known treatment of this subject by Frans Francken II. It is possible that Francken was inspired by Rubens to depict the famous Philistine heroine and the Hebrew warrior, whose strength came from his untamed hair. Rubens' own painting of the subject circa 1610 (now in the National Gallery, London) was represented by Francken in his *Banquet at the House of Burgomaster Rockox* 1630–1635 (Alte Pinakothek, Munich, inv. no. 858), so it is clear that Francken was aware of Rubens' great work.

Never a mere copyist, Francken has veered away from Rubens' peaceful scene with a sleepy Samson to show instead a violent struggle. Now shorn of his hair Samson is set upon by the Philistines. One of the soldiers lunges over Samson with shears raised (perhaps to gouge out his eyes as the Bible relates) while Delilah easily holds down one of his weakened arms. In the background soldiers march over the hills ready for war.

A NOTE ON THE PROVENANCE:

According to the catalogue of the collection of the Marques de Salamanca this artwork came from the Palace of Altamira, Madrid and was owned by Diego Felipe de Guzmán, Marques de Leganés (1582–1655). This was a fabulous collection of 1333 works of art with a particular emphasis on Flemish paintings. The Marques was passionate about Flemish art and commissioned a full-length portrait by van Dyck thought to have been painted while the Marques was living in Brussels.





FRISIAN SCHOOL EARLY 17TH CENTURY

A Portrait of a young Lady (circa 1620–1625)

Oil on Panel

27³/₄ x 23⁵/₈ inches (70.5 x 59.2 cms)

PROVENANCE: Collection of J.A. Baron de Smeth, Belgium (1924–2017).

NOTE: This remarkably beautiful and well-preserved portrait is presently the only known work by the hand of this unknown artist. It is extremely likely that both the artist and sitter are Frisian. The clothing of the sitter helps to date the work to the early 1620s.

The sitter was for some years thought to represent the Frieslander Catharina van Scheltinga (1598–1631). Catharina was the daughter of Dirck Lieuwes van Scheltinga (1560–1628) Deputy and Attorney General of the Court of Friesland and his second wife Doedt van Aysma (? –1603). This identification was first suggested by Dr. Jonkheer van Kretschmar, Director of the Stichting Iconographisch Bureau, The Hague (correspondence, 1979).

Dr Carla van de Puttelaar disagrees with Dr Kretschmar and cannot see a link between a known portrait of Catharina in the Museum van Loon, Amsterdam, and the sitter in the present portrait. Dr Puttelaar does, however, agree that the portrait is Frisian and that it was painted around 1620–25. She adds that it was a convention in Frisian portraiture to position a female sitter on the left of the portrait and that the absence of a coat of arms indicates that the sitter is unmarried.

The sitter has her wealth on conspicuous display; her exquisitely painted jewellery, diadem lace cap, and gold chain around a black stomacher indicate that she is a lady of fortune. Of particular interest is the decorative jewelled pin in her hair. This is a *haarnaald* or 'hairneedle', it is a rare item to see in Dutch portraits. This long jewelled needle would pin the hair in place at the back of the head (probably worn in a bun) and secure the lace cap. They were mainly worn in the northern Dutch provinces.

We are grateful to Dr Carla van de Puttelaar for her assistance in cataloguing this artwork.



GAETANO GANDOLFI

San Matteo della Decima 1734–1802 Bologna
Italian School

Gaetano Gandolfi was born in a small town near Bologna and began his career as a pupil of his older brother Ubaldo. Following in the footsteps of the latter, Gaetano travelled to Bologna where he enrolled at the Accademia Clementina. Here he studied under Felice Torelli and Ercole Lilli. In 1760 the two brothers travelled to Venice where their first-hand contact with Venetian painters would prove to be decisive for them.

The influence of the Tiepolo family was particularly significant and the stylistic fusion of Rococo and Neoclassicism would inspire the bothers greatly in both their oil paintings and palace decorations. In Bologna, Gaetano executed a number of important commissions, including an 'Assumption' for the ceiling of the Church of Santa Maria della Vita and, for the Church of Santissimo Salvatore, a large composition of the 'Marriage at Cana'.

In Naples, he painted a large composition of the 'Martyrdom of Saint Pantaleon' for the Church of the Girolamini as well as a superb self-portrait, which is now hanging in the Pinacoteca Nazionale di Bologna.

Gaetano Gandolfi was also a talented etcher and draughtsman. His drawings have a very strong and distinctive use of bistre and brown ink. His sketches on paper are painted with great restraint and as a result emerge wonderfully fresh.

A Head and Shoulders Study of a Young Girl

Oil on Canvas

13½ x 10½ inches (34 x 27 cms)

PROVENANCE: With Appleby Bros., 27 William IV Street, London, 1955, according to a label, verso (as Chardin); Private Collection, West Coast of Scotland.

NOTE: This head of a child, perhaps Gaetano's daughter Martha or son Mauro, is a rare and intimate painting by the great Bolognese artist. Many sketches of the heads of boys and girls exist (sometimes identified as his own children) and show tremendous subtlety. Painted head studies of children are significantly less common. As Keith Christiansen writes:

'In addition to his large-scale works, Gaetano – like Ubaldo and Gaetano's son Mauro – was a master of the oil sketch and also painted numerous small canvases with heads. Some are portraits, but most are studies of figure types, carried out with great freshness. They are best understood as exercises in pictorial imagination – not unlike those done by Fragonard in France.'

This picture may be compared to the sketch at the Albertina (see fig. 1) and another work at the Pinacoteca Nazionale di Bologna (inv. no. 1681).

Professor Donatella Biagi Maino has kindly confirmed the attribution to Gandolfi on the basis of a photograph.



(fig. 1: Gaetano Gandolfi, Mauro (or Martha?) Gandolfi sitting at a table, head resting on his right hand, *chalk on paper*, 29.1 x 20.4 cm, Albertina, Vienna, object no. 1871)





ROBERT GRIFFIER

London 1675–after 1727 Amsterdam
Dutch School

Robert Griffier began his career as a pupil of his father, the renowned Jan Griffier, and like his father specialised in painting topographical views along the Rhine. Many views of the Rhine are somewhat exaggerated, but recognisable buildings and topography are often incorporated into his compositions, with steep riverbanks, castles and village scenes. He also painted a number of bird and animal pictures, which marked quite a departure from his landscapes. These were clearly influenced by Melchior d'Hondecoeter, but do not lack any of the expressive power of the great master.

Like those of his father, Robert Griffier's Rhenish landscapes were influenced by Herman Saftleven, who had first developed italianate Rhineland river views in the late 1640s. The Rev. M. Pilkington in his 1798 *Dictionary of Painters* describes Robert Griffier as having 'distinguished himself extremely by his views of the Rhine, in which he introduced a number of figures very delicately touched in the manner of Herman Saftleven'.

Although Robert Griffier was born in London and studied under his father here, he is mentioned as having been in Ireland in 1695. He subsequently travelled to the Netherlands, settling in Amsterdam, where he lived from 1716 to 1718. He then returned to England from about 1718 until circa 1727.

A Pair of Rhenish landscapes:

A View of the Rhine with a Castle, a Mill and numerous Boats

A View of the Rhine with Travellers, a Packmule and Boats

Oil on Copper

8 x 10¹/₄ inches (20.9 x 26.3 cms)

both signed, lower left and lower right: 'R. GRIFFIER'

PROVENANCE: Anon. sale; Phillips, London, 10 April 1990, lot 143.
Private collection, UK.



Griffier pair in their frames

JAKOB PHILIPP HACKERT

Prenzlau 1737–1807 Florence
German School

Jakob Philipp Hackert was the son of Philipp Hackert, the portraitist. Jakob worked initially with his father and subsequently with his uncle in Berlin as well as Blaise Nicolas Le Sueur in the Berlin Akademie. These formative years in the Akademie were important for the development of his landscape painting as he spent a great deal of time studying and copying the work of the Dutch old masters as well as those of Claude Lorrain. In 1762 he was invited to Sweden by Adolf Friedrich von Olthof, the Swedish Councillor. He spent three happy years in Sweden before moving to Paris in 1765. Once established in France he gained a fine reputation for his perspective views.

Having travelled to Italy with his brother in 1768, Jakob Philipp stayed there for most of his life, moving between Rome, Naples and Florence. He gained a great many commissions, notably from Catherine the Great of Russia and Ferdinand of Naples, to whom he was appointed court painter in 1786. Sadly, in 1799 the artist had to flee from French troops invading Naples. He spent his final years in Florence, acquiring a small estate in S. Piero di Careggi nearby. Here he not only continued to paint landscapes but also was able to indulge his passion for engraving. At around this time he is known to have befriended Goethe, whose opinions and advice were to prove influential in his use of colour. Perhaps his finest publication was the *‘Traité pour l’instruction de la peinture de paysage’*, published in 1803.

A Billy Goat in a Wooded Landscape

Oil on Panel

14¹/₅ x 11 inches (36 x 28 cms)

Inscribed verso: ‘Hackert /fecit’

PROVENANCE: Private collection, Austria

NOTE: Claudia Nordhoff writes that Hackert painted small-format animal portraits throughout his life and that this production reached its peak after his escape from French-occupied Naples in 1799. Hackert had a stroke of luck and was able to stay in the house of Jane Woodburn, a friend of his, in the small town of Settignano near Florence. On 28 September 1802 the painter wrote to another friend in Berlin:

“Not far from the city [Florence] 4 miles from Settignano an English friend, Madame Woodburn, has a country house with two farm buildings, which she left me 17 months during her absence in England to enjoy her country house, where I paint goats, donkeys and oxen according to nature, but so that they become finished pictures. Also rocks and foregrounds.” (*Translated from German*).

While our picture is undated, it is stylistically closer to the animal pictures which Hackert produced in this late period during the 1800s when he was staying in San Piero dei Careggi near Florence. These exhibit warm Claudian tones and energetic brushwork. Similar paintings of goats produced earlier in his career around the 1770s have a cooler palette and are less expressive in their execution. It is testament to Hackert’s prolific output of goat paintings that Augusto Nicodemo (1761–1807) in his portrait of the artist dated 1797 [fig. 1] felt compelled to include a painting of goats in a landscape on the wall behind him.

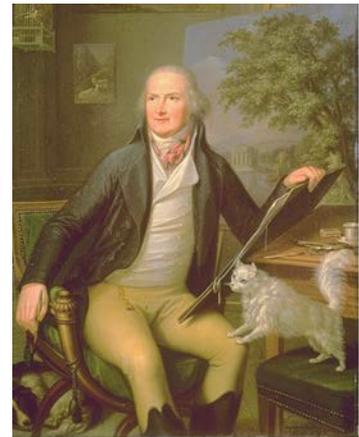


fig. 1: Augusto Nicodemo ‘Jakob Philipp Hackert in his Atelier’, *Gemäldegalerie Berlin, Inv.-Nr. A I 991*





CLAES JACOBSZ VAN DER HECK

c.1575/81–after 1655

Dutch School

Claes Jacobsz van der Heck was the most important painter in Alkmaar in the first half of the 17th century, and one of the founders of the town's Guild of St Luke in 1631. Based on his age, which is recorded variously in a number of archival documents, he was probably born in Alkmaar between 1575 and 1581. As Karel van Mander discusses in his *Schilder-boeck* of 1604, the actual year of van der Heck's birth is probably closer to 1575 than to 1581. Van Mander also mentions van der Heck's father, Jacob Dircksz van der Heck (circa 1534–1608), who was a nephew of Maarten van Heemskerck (1498–1574) and owned portraits by that famous 16th-century painter. Claes Jacobsz van der Heck married Cecilia Arts van Wede sometime before 1606, the year in which the couple's eldest child was born.

According to van Mander, van der Heck trained with the little-known Haarlem landscape painter Jan Nagel. Van der Heck painted mountainous landscapes, often with biblical or mythological staffage, as well as topographical views and a rare witches' sabbath picture in the Rijksmuseum, Amsterdam.

Views of Egmond Castle and Egmond Abbey with elegant Figures in the Foreground and Peasants with their Sheep, a pair

Oil on Panel

10½ x 22½ inches (27 x 57.5 cms)

Signed and dated: 'Heck 1635'

PROVENANCE: Dutch private collection since the 19th century.

NOTE: Claes Jacobsz. van der Heck specialised in views of the Abbey of Egmond-Binnen and the Castle of Egmond aan den Hoef. In the painting of the abbey to the right Egmond Castle is shown in the distance, while a view of Alkmaar, with the Sint Laurenskerk clearly recognisable can be seen on the right of the painting of Egmond Castle.

There are several pendant views of the abbey and castle of Egmond, for instance those signed and dated 1638 in the Rijksmuseum, Amsterdam (object number SK-A-990 and 991); a pair dated 1655, (sold at Sotheby's, Monaco, 19 June 1994, lot 412) and an undated pair (sold at Christie's, Amsterdam, 14 May 2002, lot 131). The present pair dated 1635 is the earliest recorded pair.

Egmond Abbey was founded around 950 by Dirk I, Count of Holland, as a convent, but soon became a monastery for Benedictine monks. The abbey was the oldest in the Netherlands and was an important cultural centre in the Middle Ages, possessing a very large library. Egmond Castle was the seat of the counts of Egmond.

Under orders of William the Silent both the abbey and castle were destroyed by the troops of Diederik Sonoy, governor of the northern quarter of Holland in 1573, in order to prevent invading Spanish troops from using them as encampments. Both structures were in ruins in Van der Heck's time, so he obviously based his views on images depicting the buildings before they were destroyed.

A painting by Gilles de Saen (c.1580–1610), now in the town hall of Zottegem, Belgium, probably served as the prototype for van der Heck's view of Egmond Castle. For the Abbey he possibly used an early edition of a print which was published in Alkmaar in 1630.

EGBERT VAN HEEMSKERK II*c.*1676–1744

Dutch School

Egbert van Heemskerk II was probably born in England. Details of his life are scarce, but it seems likely that he spent his entire life in Britain. His father and teacher, Egbert Heemskerk the Elder, moved to London from Haarlem in the 1670s. He painted much in the manner of his father depicting genre scenes of taverns and boors laughing, drinking and smoking. He also produced unusual and often satirical designs for prints which provide an interesting link between traditional Dutch/Flemish scenes of demons and monsters and early 18th century English satirical prints.

A Landscape with Figures playing Skittles by an Inn

Oil on Panel

18⁷/₈ x 30³/₄ inches (48 x 78 cms)

Signed with monogram 'EH' lower left at the base of the wooden post

PROVENANCE: Private collection, Germany

NOTE: The game of Skittles was a popular subject amongst Dutch painters of the 1600s such as Jan Steen, David Teniers II, and particularly the Haarlem school to which Heemskerk's father belonged. Depicting this jolly pastime allowed genre painters to transplant their typical tavern boors from dark smoky interiors and spread them out around more expansive innocuous settings. Outside at play the tavern scene is transformed into a landscape while retaining a sense of mischief and fun.

In the present picture we see male figures outside an inn with a woman standing in a doorway. A broad afternoon landscape spreads out with buildings in the distance. In the foreground is a bench with a jug of beer, a dog and a man relieving himself against the wall. A painting entitled 'Beim Kegelspiel' or 'At the Bowling Game' painted on canvas by Heemskerk the Elder (sold at Bangel, Frankfurt, 29 Nov. 1910, lot 85) may have been the prototype for the present painting. A work by David Teniers II dated circa 1660 at LACMA, California (inv. no. 46.49.4) may also have been an inspiration. However, as Heemskerk II spent most of his life in England, he possibly would not have seen the latter first-hand.





GEORGE LAMBERT

1700–1765
English School

George Lambert was a landscape painter working in the true classical tradition of Wootton and Gaspard Poussin. Indeed, the first recorded references to him date to 1722 when he was working with John Wootton, his master. We know that from 1726 until his death he was employed as a scenographer, both at Covent Garden and at the St. James' Theatre and that he was also a founder member of the Beefsteak Club.

In 1730 Lambert was associated with William Hogarth and Samuel Scott, both of whom painted staffage figures and water in some of his landscape compositions. A fine example of this collaboration, entitled 'Views of Westcombe House', can be found at Wilton House (Earl of Pembroke Collection). Lambert also painted the landscape in Hogarth's big paintings for St. Bartholomew's Hospital in 1735 and 1736. He was the first chairman of the Society of Artists in 1761 and was elected its first President shortly before his death.

An Italianate Landscape with a Shepherd and other Figures, a Monastery behind

Oil on Canvas

35³/₈ x 39³/₄ inches (89.9 x 100.7 cm)

Signed and dated 'G. Lambert. / 1742' lower left

PROVENANCE: Kyril Bonfiglioli (1928–1985), Silverdale, Lancashire, by 1959.
The Hon. Christopher Lennox-Boyd (1941–2012), 1963.
Anon. sale; Christie's, London, 18 Nov. 1988, lot 57.
with Rafael Valls, London, July 1989.
Art Market, New York.
with Anthony Mould, London;
Private collection, UK, acquired from the above.

LITERATURE: A. French, *Gaspard Dughet, called Gaspar Poussin 1615–75: A French landscape painter in seventeenth century Rome and his influence on British art*, exh. cat., London, 1980, p. 83, under no. 59.
M.-L. Schnackenburg, *Der englische Landschaftsmaler George Lambert*, Ph.D. dissertation, University of Göttingen, 1992, pp. 47, 82–83, no. 12.
E. Einberg, 'Catalogue Raisonné of the Works of George Lambert', *The Walpole Society*, LXIII, 2001, pp. 145–146, no. P1742, fig. 60.

NOTE: This composition borrows various motifs employed by Gaspard Dughet, most notably the architectural structures viewed across the lake to the right, taken from a work in the Fitzwilliam Museum, Cambridge (inv. no. 335). The drover and flock of sheep in the foreground derive from another Dughet, formerly in the collection of Sir Robert Walpole at Houghton Hall, from where it was acquired directly by the Hermitage, St. Petersburg in 1779 (inv. no. 1248). That work was engraved in reverse by F. Vivares in 1741, the year before the present work is dated.

Lambert repeated the present composition in a pastel, also signed and dated 1742 (location unknown; see Einberg, op. cit., no. P1742A).

SIMON LUTTICHUYS

London 1610–1662 Amsterdam
Dutch School

Simon Luttichuys was born in London to Dutch parents in 1610 and is recorded in documents there with the Anglicised surname 'Littlehouse' until 1639. He was the brother of the portrait painter Isaack Luttichuys. Both artists signed with their (similar-looking) initials, which has since led to misattributions among their respective oeuvres.

Luttichuys began his career in London specialising in still lifes and portraits. He also spent a couple of years in Cambridge painting portraits and a series of works on the life of Christ for Peterhouse College, which have been lost. He then emigrated to Holland to establish himself in Amsterdam where he is first documented in 1646. We know through other such documents that he was married to an English woman by the name of Joanna Payne, who died in 1649. Luttichuys may have returned to London at some point as in 1662 the poet Jan Vos wrote that he had painted King Charles II and his two brothers.

As a painter of still lifes Luttichuys often depicted a wineglass with a partly peeled lemon and a silver plate with a bread roll lying on it. He also painted effective vanitas pieces with soap-bubbles or globes of glass. Many of his vanitas still lifes from the mid-1640s recall works by Jan Lievens, with whom Luttichuys may have become acquainted when both painters were resident in London in the first half of the 1630s. In a different style more reminiscent of Jan Davidsz. de Heem, Luttichuys painted still lifes in a curtained room with a view into the distance: richly laden tables with large vessels, fruit and musical instruments. By the end of the decade, the artist had begun to increasingly specialise in sumptuous banquet pieces that were to have a strong influence on the works of Willem Kalf.

A Still Life of a Roemer and a Lemon together with a Knife on a Wanli Kraak Porcelain Plate and Roses on a draped Table

Oil on Canvas

18⁷/₈ x 15¹/₂ inches (48 x 39.5 cms)

Signed with Initials lower right: 'S.L.'

PROVENANCE: (Possibly) mentioned in the inventory of the estate of Franciscus de le Boë Sylvius (1614–1672), Leiden, 6 April 1673 as 'Een citroen met een Roomer';
(Possibly) By descent to his nephew Jean Rouyer.
Private collection, Belgium.

LITERATURE: (Possibly) B. Ebert, *Simon and Isaack Luttichuys: Monographie mit kritischem Werkverzeichnis*, Berlin, Munich, 2009, p. 427, Sim. C 20.

NOTE: It has been speculated that this picture is the work by Luttichuys described as 'Een citroen met een Roomer' in the 1673 inventory of the notable Dutch physician, scientist and art collector Franciscus de le Boë Sylvius in his Leiden house. Sylvius likely acquired the picture, as well as its companion piece (a roemer with an orange) in Amsterdam earlier in his career. Appropriately, the inventory lists the pair as hanging in Sylvius's dining room.

In Sylvius's inventory there are six works by Luttichuys (all presumed to be by Simon rather than his brother Isaack) including two further still lifes, a tronie, and a portrait of Sylvius (see B. Ebert, *op. cit.*, p. 142 and p. 420, Sim. B 6). At least one Luttichuys still life was inherited by Sylvius's nephew Jean Rouyer. This was valued in his collection at 8 guilders.

Dr. Fred Meijer has confirmed the attribution of this painting to Simon Luttichuys based on a photograph.





Please note: This photo was taken prior to restoration of the painting.

ADAM FRANS VAN DER MEULEN and workshop

Brussels 1632–1690 Paris
Flemish School

Born in Brussels in 1632, van der Meulen began his painting career in 1646 as a pupil of Peter Snayers. He became a member of the Guild of St. Luke in Brussels in 1651 and in 1665 he was called to Paris where he was commissioned to paint design for tapestries to be woven by the Gobelins factory. Van der Meulen's early historical and genre works are Baroque in their outlook and distinguished by their small scale. He was influenced by Snayers, Sebastian Vrancx and Jan Brueghel the Elder. In 1679 the artist married Catherine Huseweel and he re-married two years later in 1681 to Marie de By, the niece of Jean-Baptiste-Pierre Le Brun. They had six children together.

Van der Meulen was primarily a painter of battles, landscapes and genre scenes and he is known to have painted murals at Versailles and at the Hotel des Invalides. He was in the service of Louis XIV and chiefly painted the King's historic campaigns, sieges and cavalry engagements, often featuring Louis and his entourage. On occasion he painted (sometimes assisted by his pupils) large decorative pictures of receptions and processions. He also collaborated with the Flemish landscape painter, Jacques d'Arthois, by contributing colourful elegant, mounted figures to his compositions.

Among van der Meulen's pupils were J.B. le Comte, Bonnard, Huchtenburg, Baudewyns and Francois Duchatel.

Louis XIV at the Siege of Maastricht, 1673

Oil on Canvas

41 x 67 inches (104 x 170 cms)

PROVENANCE: Anon. sale; Hotel Drouot, Paris, 28 April 1971, lot 12.
Private collection, Italy

NOTE: The Siege of Maastricht took place over 13 days from 17-30 June 1673. Despite Maastricht being well-fortified, the military engineer Sébastien Le Preste de Vauban was able to take the city without a costly prolonged struggle, which made its capture a tremendous victory for the French. Louis XIV was in command of the French forces and recognised the victory as an excellent opportunity for self-aggrandisement, putting his battle painter van der Meulen to good use.

King Louis, seen here in the foreground riding a white horse, commissioned van der Meulen to paint the prime version of this composition (completed in 1686–87 and now in the Louvre, INV 1491) for the antechamber of the Royal Apartment at the Château de Marly. Engraved and made into a tapestry at Gobelins, the Louvre version was badly damaged at Marly, losing much of its detail, particularly in the middle and background. The royal art restorer Marie-Jacob Godefroid in 1750 wrote: "*avait été brûlé [et] tombait par écailles*" ("it had been burned [and] was falling off in flakes"). Thus the present picture arguably better preserves van der Meulen's original conception of the scene.

The present painting is one of several studio replicas and variants, though it is larger and of considerably higher quality than most. It provides a narrower field of vision than the Louvre version with the primary group of figures slightly altered to focus attention on Louis XIV. Maastricht can be seen with its walls and ramparts in the distance across fields scored with trenches, soldiers and cannons, while smoke from Vauban's bombardments rises from the city. On the hill the King gives commands to generals and secretaries as messengers come and go. The middle-ground shows the baggage train, where a *melée* of horses and men organise themselves and their supplies in the fields before a hamlet painted in a style indicative of van der Meulen's Flemish background.

JUAN PANTOJA DE LA CRUZ

1553–1608
Spanish School

Juan Pantoja de la Cruz began his career in Madrid as a pupil of Alonso Sanchez Coello. After Coello's death in 1585 de la Cruz followed his Master as official court painter to the Spanish King, Philip II. It would appear that he also collaborated a great deal with Coello on some of the artist's mature works. Primarily a painter of the Spanish royal family and nobility, during his highly successful career de la Cruz completed religious works, frescos, and still lifes, and was highly popular at court.

Like his master the young Juan began by copying works by Titian (for example the copy of Charles V now in the Prado) and Antonis Mor with great ability; two artists who were highly prized by the King. The skills and manner he learnt from these copies are reflected in his portraiture and especially the faces of his sitters. He was also particularly well respected for his skill in depicting jewellery and clothing. Indeed, many of his sitters are dressed in the most elaborate of courtly costumes and are heavily laden with jewels. He was later to be employed by Philip III, who ordered numerous commissions from him.

De la Cruz's most important religious commission was a joint work executed with Bartolomé Carducho for the Monastery of San Augustin in Valladolid. He also painted some animal compositions, but these are rare. They must have been of exceptional quality as there is a story (perhaps legend) that told of an eagle being brought in front of his painting of an eagle and promptly attacking the canvas.

A Portrait of Ana de Velasco y Giron, later Duchess Consort of Braganza (1585–1607)

Oil on Canvas

24³/₄ x 19¹/₂ inches (63 x 49.5 cms)

PROVENANCE: Private Collection, Italy

NOTE: Juan Pantoja de la Cruz has executed a very striking likeness of a young court lady, perhaps in her mid to late teens, dressed in the rigid splendour of the Spanish court. The ruff in particular has been painted with splendid detail and confidence. The swirling pleats with tapered ends help to date the portrait to around the turn of the 17th Century.

The identity of the sitter can with some certainty be judged to be Ana de Velasco y Giron (1585–1607), a Spanish noblewoman and mother of John IV of Portugal. This identification comes from an almost identical portrait by de la Cruz in the Alicia Koplowitz Collection, signed and dated 1603, which names the sitter in the inscription.

The Koplowitz version is three-quarter length with the sitter, aged 18, wearing the same clothing as in the present picture save for the absence of the pearl jewellery seen in the Koplowitz version: a pearl-encrusted tiara, a pearl earring, and a pearl necklace. The Koplowitz version is a wedding portrait painted when Ana married Teodosio II of Braganza (1568–1630) in 1603 (Ana is identified as 'de Braganza' in the inscription). The pearls were likely a gift from Teodosio; the tiara in particular symbolic of her elevation in status, wealth, and maturity. The reason for absence of the pearls and inscription in the present picture could be that our portrait may in fact be an earlier version painted by de la Cruz before Ana's wedding.

Ana was born in Naples to noble Spanish parents Juan Fernández de Velasco y Tovar and his first wife Duchess María Tellez-Girón. Ana's maternal grandfather was Pedro Téllez-Girón y de la Cueva, 1st Duke of Osuna and viceroy of Naples. The family moved back to Spain the year after Ana was born and she was raised in the Enlightenment milieu of the Spanish court.

After their wedding the couple lived at the Ducal Palace of Vila Viçosa around 150 kilometres east of Lisbon where Teodosio commissioned a grand scheme of redecorations to suit the taste of his young cosmopolitan wife. Tragically, Ana was to die at the palace at the age of just 22 having never recovered from the birth of their fourth child. Her first son John would become John IV of Portugal (1605–1656) once Portugal gained independence from Spain in 1640.





G. PREVOST

Active in 1701

French School

Little seems to be known about the artist G. Prevost (or Preuost). He was likely of Flemish or French origins and appears to have specialised in landscapes in the historical mode in gouache rather than oil. No other works by him are recorded and it is hoped that more information on this talented artist will soon come to light.

An Equestrian Portrait of Maximilian II Emanuel (1662–1726), Prince-Elector of Bavaria

Gouache on Paper laid down on Panel

8²/₃ x 9⁵/₆ inches (22 x 25 cms)

Signed and dated bottom right: 'G. Prévost / pinxit / 1701'

PROVENANCE: Private collection, France.

NOTE: This heroic equestrian portrait depicts Maximilian II Emanuel, prince-elect of Bavaria. Represented in the iconic trope of the mounted military commander, Maximilian is seen proudly leading his blue uniformed soldiers towards an enemy fort in the distance. Two royal monograms ME and EMB (Maximilian Emanuel / of Bavaria) topped by a crown are emblazoned on his saddle and his horse's flank. The date of this picture, 1701, was a crucial one for Maximilian. It was the year that he made a grand play for power seeking to topple one of Europe's greatest dynasties and replace it with his own House of Wittelsbach.

Maximilian became the prince-elect of Bavaria in 1679. He was born in Munich to Ferdinand Maria, Elector of Bavaria (1651–1679) and Princess Henriette Adelaide of Savoy (1651–1676). They prepared their son for greatness by modernising Bavaria's army and rebuilding the treasury and much infrastructure which had been lost during the Thirty Years' War.

Known as an able soldier with grand ambitions, Maximilian cut his teeth as a commander when he personally led 11,000 troops to Austria's aid at the Battle of Vienna against the Ottomans in 1683. Successfully liberating the city, Maximilian was rewarded by marrying Maria Antonia of Austria (1669–1692), thus edging his dynasty to within touching distance of the Spanish throne to which, through a complicated family line, Maria Antonia had a strong claim. In 1688 Maximilian again proved himself a brave leader when he led the capture of Belgrade, fighting in the front lines, and earning the moniker "The Blue King" for his distinctive uniform.

Having fought once more for the Hapsburgs against Bourbon France in the War of the Grand Alliance, at the end of 1691 Maximilian was appointed Governor of the Spanish Netherlands and, shortly thereafter, sworn in as a Knight of the Golden Fleece. The Spanish Governor's post was an exceptionally lucrative and powerful position which further advanced his claim to the Spanish crown. However, his ambitions were curbed by the death of both his wife and son in quick succession during the 1690s.

In 1701 the War of the Spanish Succession saw Maximilian side with the French against Holy Roman Emperor Leopold I, his former father-in-law. Philip of Anjou, grandson of Louis XIV of France, had been promised the Spanish throne, and by allying himself with the French, Maximilian hoped to share the Spanish Hapsburg territory and even supplant the Austrian Hapsburg family with his own. However, any such designs he may have had ended in catastrophic defeat at the Battle of Blenheim in 1704. Losing control of Bavaria, Maximilian fled to the Spanish Netherlands to continue the war. In 1714 he was eventually able to return to Bavaria with his territory intact, but his political aspirations thwarted.

During his life Maximilian had been a great patron of the arts. He acquired many paintings while governor of the Spanish Netherlands, notably 101 mainly Flemish paintings from the Antwerp merchant Gisbert van Colen. These included several works by Rubens, Brouwer and van Dyck. In 1701 he began the construction of the New Palace of Schleißheim near Munich, which was intended to house his extensive art collection. Much of this collection is today housed in the Alte Pinakothek, Munich.



(fig. 1: Joseph Vivien (1657–1734), The Elector Max Emanuel of Bavaria (1662–1726), as Governor of the Spanish Netherlands, 1712, oil on canvas, 63 x 50 cm, National Trust, Attingham Park, Shropshire)

JAN MAURITS QUINKHARD

Rees, Cleves 1688–1772 Amsterdam
Dutch School

Jan Maurits Quinkhard was the son and pupil of the painter Julius Quinkhard I. By 1710 he was living and working in Amsterdam, where he was taught by Christoffel Lubieniecki (1659–1729), Nicolaas Verkolje (1673–1746) and Arnold Boonen (1669–1729), all leading artists of the period. In addition to producing paintings, drawings, miniatures and designs for prints and engravings, he restored paintings and dealt in art.

Notably Quinkhard contributed to the highly ambitious project *The Panpoëticon Batavum*, an eighteenth-century cabinet that housed the portraits ‘*en grisaille*’ of over 300 Dutch writers and poets. This remarkable collection was started by the Amsterdam painter Arnoud van Halen (1673–1732) around the beginning of the century and after his death passed into the hands of the wealthy Amsterdam broker Michiel de Roode (1685–1771). Quinkhard added 21 replacements and 92 new portraits, many of which (including a portrait of Constantijn Huygens) are now housed in the Rijksmuseum.

A Conversation Piece depicting a Family seated at a Table with a Coffee Service, a Portrait of a Gentleman over the Mantelpiece

Oil on Canvas

30³/₄ x 35¹/₄ inches (78 x 89.5 cms)

Signed and dated over the mantelpiece: ‘J M Quinkhard pinxit 174*’

PROVENANCE: Anon. sale: Christie’s, Amsterdam; The Dutch Interior including Miniature Works of Art, 15 Oct. 2003, lot 676;
Private collection, UK.

NOTE: An elegant family has gathered in their drawing-room for a coffee party. Each hand gesture, pose and piece of clothing has been carefully chosen by the family and drawn by Quinkhard to present the group as fashionable and genteel. The two boys in particular, each with hand on hip or tucked into waistcoat, follow models set down in the grandest portraits around Europe.

For their coffee the family are using a pear-shaped silver samovar equipped with a spigot from which the woman in white, presumably the mother of the two children and mistress of the household, turns to fill a tiny cup. The collision of different worlds is worth noting with south American coffee, a *Kraantjeskan* (a coffee urn inspired by Russian samovars), and Chinese porcelain cups all together in a Dutch household – a testament to the globe-spanning nature of Dutch trade at the time.

Another conversation piece by Quinkhard with a family in a similar interior setting using a nearly identical coffee service is dated 1746 (private collection; RKD 97869) and provides useful context for our picture which was painted around the same time. In the 1746 picture the family have a portrait of William IV Prince of Orange over their mantelpiece. From this we can infer that the portrait within the present picture likely represents another notable Dutch figure, presumably a writer or theologian since the man appears to be reading a book. Indeed, this portrait may have some link to Quinkhard’s involvement in *The Panpoëticon Batavum*.





PHILIP REINAGLE

1749–1833
English School

Reinagle's parents emigrated to Scotland from Hungary as part of the Young Pretender movement just four years before he was born. At the age of fourteen, Reinagle studied art in Edinburgh under the eminent portrait painter Allan Ramsey, after whom his son Ramsey Richard Reinagle (1775–1862) was later named. The young artist then served as an assistant to Ramsey in the latter's studio for the repetition of royal portraits. Although he began his career as a portrait painter, Reinagle became famous for painting almost all subject matters with a high and equal level of competence. His paintings include portraits, animals, sporting scenes, still lifes and landscapes, which he painted in the style of the Dutch masters. If one had to choose a subject at which he particularly excelled, it would have to be his birds which are energetic with beautiful skies above.

Reinagle was extremely prolific, exhibiting over 150 paintings, mostly at the Royal Academy and the British Institute. Titles include *A Representation of Mister Money's Situation when He Fell into the Sea with a Balloon*, *A Peregrine Hawk upon a Woodcock*, *A View in the Bay of Sarza Near Genoa*, *Humming birds, from Sir Ashton Lever's collection*, and *Moor Shooting*. His son Ramsey Richard would become an even more productive painter, exhibiting over 300 paintings at the same prestigious venues. Reinagle's two daughters, Fanny and Charlotte, also exhibited at the Royal Academy and the British Institute. All told, Reinagle was the patriarch of a family of twelve artists.

Reinagle moved to London in 1769 and married Jane Austin (not the writer) on 24 July 1771. He died in Chelsea on 17th November 1833. Examples of his work are in the Victoria and Albert Museum, the Wolverhampton Gallery and in the Diploma Gallery of the Royal Academy.

A Scarlet Ibis (*Eudocimus Ruber*) standing in a Stream, an Eel in its Beak

Oil on Canvas
30¹/₃ x 20 inches (77.1 x 51 cms)

PROVENANCE: Private collection, Ireland.

NOTE: In the 1786 Royal Academy exhibition Reinagle exhibited a painting titled 'Humming birds, from Sir Ashton Lever's collection'. Sir Ashton Lever (1729–1788) was the greatest collector of natural history of the age having both preserved and live animals in his collection which comprised 28,000 specimens. While there is no record of an ibis being in his collection (there was a flamingo!), it seems likely that the present painting was commissioned from Reinagle by a natural scientist like Ashton Lever as part of the taxonomic impulse of the age so apparent in Europe and Britain especially.

The scarlet ibis is a wading bird native to tropical South America and the Caribbean. The bird would have been an exotic novelty to Europeans when they first saw it as its remarkable red plumage is quite unlike the black and white ibises known to Egypt.

Reinagle likely imagined the scenery surrounding the bird, but he must have been reliably informed about the behaviour of the ibis as small snakes and eels are a part of its diet. The scenery does bear some resemblance to European wetlands seen in a handful of other paintings by Reinagle, so it is perhaps possible he saw it adorning the grounds of a wealthy patron.

JAN ALBERTSZ ROOTIUS

Medemblik 1624–1666 Hoorn
Dutch School

Jan Albertsz. Rootius (or Rotius) decided at a young age to specialise in portraits and still lifes. Little is known about his training, though it has been suggested that he studied in Alkmaar. Houbraken states that Rootius was a pupil of Pieter Lastman, which seems unlikely as Lastman died in 1633 when Rootius was only 9 years old.

By 1643 Rootius had established himself as an artist in Hoorn and married there. Most of his commissions came from wealthy Hoorn families and Frisians in the western part of the Dutch province. He was well known for his portraits – in particular portraits of children – and breakfast pieces. Rootius's sitters tend to be depicted in a simple, uncomplicated manner which appealed to his patrons' modesty, and for this he has often been compared to Bartholomeus van der Helst. Some of his patrons were also painted by the other well-known Frisian painter Wybrand de Gheest.

Rootius was an important painter of militia groups. His 3.5 meter high portrait of the Civic Guard of Hoorn painted in 1650 and now in the Westfries Museum (known as the 'Hoorn Night Watch') is his most famous work. Like most able-bodied men in The Dutch Republic Rootius served in the militia and rose to the rank of sergeant in Hoorn, a fact which may have helped him secure this prestigious commission.

Rootius' breakfast still lifes, often painted on a table or on a ledge with a white cloth against a light background, belong to the monochrome '*banketje*' (little banquet piece) group of artists working around Pieter Claesz and Willem Claesz. Heda.

A Portrait of a Lady, standing three-quarter-length in a black Costume holding a Pair of Gloves and a Pocket-Watch

Oil on Panel

44 x 34⁵/₁₆ inches (111.8 x 87.1 cm)

Inscribed, dated and signed upper left: 'Aetatis suae 21. Ao. 1646 / Rotius fe'

PROVENANCE: Purchased by Eduardo Secco, a Brazilian businessman in London circa 1950;
Acquired from the family of the above by the previous owner.

NOTE: In this three-quarter-length portrait of a 21 year-old woman by Rootius, the sitter is richly appointed in delicate lace, expensive black cloth, gold and jewels. It is clear that she has been presented to best show off her wealth, perhaps in order to entice a potential suitor. She gazes confidently out at the viewer with wispy hair framing her face around gleaming pearl earrings.

Rootius has the sitter holding embroidered white kid gloves in one hand between her fore and middle fingers, revealing the soft luxurious fabric and the ring on her index finger. In her other hand she holds a pocket-watch on a chain. She is likely the daughter of a wealthy merchant living in Hoorn where Rootius worked during this period.

Of particular interest is the gold object which extrudes from under her lace cap. A rare item to see in Dutch portraits, this beautiful ornament is a *haarnaald* or 'hairneedle' in the shape of a golden hand. This long jewelled needle would pin the hair in place at the back of the head (probably worn in a bun) and secure the lace cap. These were mainly worn in the northern Dutch provinces. In the following decades the *haarnaald* changes in design into what came to be known as an *oorijzer*, or 'ear iron', which appears in Rembrandt's 'Study of a Woman in a White Cap', painted circa 1640 (Leiden Collection, RR-101).

The same distinctive *haarnaald* can be seen in another work by Rootius, also dated 1646, this time in a portrait of an 11 year-old girl (Phillips, London, 8 Dec 1992, lot 82) who could conceivably be the sister of the sitter in the present picture.

The 17 year-old sitter in a third portrait, again dated 1646, looks remarkably similar to the sitter in our picture (Sotheby's, London, 21 March 2007, lot 25). This is thought to be a portrait of Elisabeth Wybo (1629–1657). However, while the sitter is again wearing a *haarnaald*, the decorative tip has a different design, and Elisabeth is not known to have had any sisters.

Thanks to Carla van de Puttelaar for her help in identifying the *haarnaald*.





DAVID RYCKAERT III

Antwerp 1612–1661 Antwerp
Flemish School

David Ryckaert III began his career as a pupil of his father, David Ryckaert II, and was the nephew of the famous landscape painter Martin Ryckaert. His early works evidently show the influence of Adriaen Brouwer, but later he painted in the lighter, cooler hues of David Teniers II. In 1636 he was elected a member of the Guild in Antwerp where he worked for his entire career.

His subjects are comprised mainly of peasant interiors with family feasts, musical parties and general merry making. Less often he painted village surgeons, craftsmen, shoemakers and tailors. Religious and ghostly themes, as in the various versions of the Temptation of St Anthony and interiors with witches and alchemists also play an important role within his oeuvre.

He had an excellent eye for physiognomy and displayed a wide range of figure types for his peasants, often superimposing allegorical meanings upon his *tronie* (expression) studies. Inanimate objects painted with great care are common features and sometimes form an entire composition – vessels, farming equipment, stores of meat and vegetables often depicted in a barn with a single, unobtrusive, human figure.

Ryckaert enjoyed a successful career in Antwerp with wealthy patrons including Archduke Leopold of Austria. It was during this period in the 1640s and '50s that his works became less concerned with 'low-life' subjects and moved up the social strata towards scenes of bourgeois life with music parties in elegant settings.

An Interior with a Man eating Quark Cheese

Oil on Panel

15 x 11²/₅ inches (39 x 29 cms)

PROVENANCE: Anon. sale; Phillips, London, 8 Dec. 1992, lot 26.
Private collection, Italy.

NOTE: This study of character and mood depicts a peasant lost in thought, his hair unkempt and face crinkled with age. He sits at a table, his humble meal of cheese and garlic forgotten while he stares into space, head propped up on one fist.

Ryckaert painted other works comprising single peasants personifying worry, the seven deadly sins, the seasons, the five senses, etc. so the present painting may also contain an allegorical theme. The garlic and cheese suggest that the picture might represent the sense of smell. However, the expression and posture of the man, so much like the famous Albrecht Durer print (which Ryckaert would certainly have been aware of), suggests that he may personify melancholia or deep thought.

It is also possible that Ryckaert meant this picture's philosophical tone to be satirical. The idea of a melancholic peasant, wooden spoon clutched in one fist like a writer's quill, could be read as a teasing inversion of character types. On the other hand it was not uncommon to represent philosophers as impoverished, but dignified, stoics.

The cheese, reminiscent of Italian ricotta, is probably quark.

DOMINIC SERRES

Auch c.1722–1793 London
English School

Dominic Serres was born in Auch in Gascony to modestly wealthy parents who envisioned a life in the priesthood for him. He was educated at a Benedictine seminary in Douai but ran away to become a sailor. Serres worked as a merchant sailor, was captured by the British in the Caribbean and came to England as a prisoner of war in 1752. During his captivity in Marshalsea Prison he took up painting. His early works were evidently so successful that they gained him a number of commissions to paint country houses. Some of his earliest works are copies after Willem van de Velde I.

Serres made an important acquaintance in Charles Brooking, the leading shipping painter of the time, who gave him some formal training. He clearly excelled at this particular art form and was to specialise in marine painting for the remainder of his life. When the Royal Academy was founded in 1768 Serres became a founding member. He exhibited there regularly, becoming its librarian in 1792.

Such was his success as a painter that he was retained by George III as official naval artist to the Crown from 1780.

The Foudroyant, commanded by Sir John Jervis, bringing the Pégase into Portsmouth Harbour

Oil on Canvas

48¹/₄ x 72¹/₄ inches (122.5 x 183.5 cms)

Signed and indistinctly dated lower left: 'D Serres 179*'

- PROVENANCE:** Sir John Jervis, Admiral of the Fleet and 1st Earl of St Vincent (1734–1823).
By descent to his nephew Edward Jervis, 2nd Viscount St Vincent (1767–1859).
Thence by direct descent in the Jervis family to the previous owners.
- LITERATURE:** A. Russett, *Dominic Serres, R.A., 1719–1793; War Artist to the Navy*, 1999, p.149, ill. pl.61 (the version in the collection of the Art Gallery of South Australia).
- EXHIBITED:** Royal Academy, 1793, London, no. 126, ('The Foudroyant, commanded by Sir John Jervis, bringing the Pegase, a French 74 into Portsmouth').
- NOTE:** Presented in its fine original frame the present work was shown in the Royal Academy's 1793 exhibition as N° 126, no doubt the prime version of this composition. A smaller version is in the collection of the Art Gallery of South Australia (acc. no. 876P16).

The event captured by Serres in this painting was a significant moment in English naval history of the 1780s and one of the crowning achievements in the career of John Jervis, later Earl of St. Vincent. Jervis, captain of the *Foudroyant*, was in 1782 a rising star in the navy. The young captain was well acquainted with his ship having been its captain since 1775 and, by a happy coincidence, having been briefly first lieutenant of the French vessel after it had been captured in 1758 off Cartagena, Jervis sailing it home to England as a prize.

On the night of 19 April 1782 the eighty gun *Foudroyant* was part of vice-Admiral Barrington's squadron of 12 ships of the line lying off Brest. The squadron spotted a French convoy leaving the port. Upon seeing the British the French scattered and the *Foudroyant* made chase to the largest of the ships of war, the *Pégase* (74 guns). Around midnight and after several punishing broadsides Jervis succeeded in boarding and capturing the *Pégase*, the following day escorting her into Portsmouth harbour.

Although there were only five English casualties in the skirmish (Jervis himself suffering a splinter wound) the French had eighty men killed and forty wounded, the *Pégase* losing both her mizen and foretopmasts. In honour of this daring victory Jervis was elevated to Knight of the Order of Bath, his coat of arms referencing his victory by incorporating a winged horse. This was a tremendous success for the man who had run away from a career in law to join the navy as an able-seaman in 1748.





Serres has depicted the triumphal moment when the *Pégase* was led into Portsmouth to cheering crowds. Damage to the prize ship has for the most part been tactfully omitted. His second son, Dominique Michael, was at the time a volunteer able-seaman on the *Foudroyant*, (possibly as a result of a friendship between Serres and Jervis), and it is entirely likely that Serres himself was there to witness an event that would have had a very personal significance for him; he would have been able to make sketches of the occasion, and indeed the painting was completed just a few months later.

Jervis went on to great success in his career and was promoted to Admiral in 1795. In 1797, commanding *Victory*, he positioned his fleet off Cape St Vincent in Portugal with the aim of preventing Spanish ships from joining forces with the French and Dutch further north and taking control of the Channel. He and his protégé, Commodore Horatio Nelson, distinguished themselves by overpowering 27 Spanish ships of the line and nine frigates at the ensuing Battle of Cape St Vincent, despite being outnumbered two-to-one by the enemy. In recognition of this feat Jervis was created Baron Jervis of Meaford and Earl of St Vincent (a title suggested by King George III) and became first lord of the Admiralty in 1801.



PIETER SNIJERS

Antwerp 1681–1752

Flemish School

Pieter Snijers (or Snyers) was born in Antwerp and became apprenticed to the studio of Alexander van Bredael at the age of 13. It was in that year (1694) that he appeared in the guild list for Antwerp, and in 1741 he became one of the directors of the Antwerp Academy. Snijers married Maria Catherina van der Boven in 1726 after he returned from living in London where he had been since 1720. He spent his later years painting and producing engravings both after his own work and that of other Old Masters.

Snijers was fortunate enough to be the son of a wealthy merchant. The family fortune allowed him the freedom to collect paintings (indeed, he had no fewer than three posthumous sales) and to explore his own talents as an artist. His subject matter spans a wide range of genres and he experimented in engraving and painting on copper, but overall his style tends towards meticulous rendering of his subjects in the semi-scientific tradition of Jan van Kessel. In addition to painting traditional flower still lifes and game pieces he specialised in still lifes that contain what Peter Sutton describes as “an amateur scientist’s interests”. These paintings often include closely observed shells and other exotic *naturalia* that one would expect to encounter in a cabinet of curiosities.

A Forest Floor with Fruit, a Hedgehog, a Goldfinch, and a Bird’s Nest

Oil on Canvas

16½ x 14½ inches (42 x 37 cms)

Signed lower right: ‘P. Snijers’

PROVENANCE: With S. Nijstad Oude Kunst BV, The Hague, by 1954 (as Pieter Gysels); Sale (Collections of L.E. Cats and W. C. Smidt van Gelder); Amsterdam, Frederik Muller, 25 Nov. 1958, lot 6 (as Pieter Gijssels); Anon. sale; Mak van Waay, Amsterdam, 11 June 1974, lot 233 (as Pieter Gijssels); Anon. sale, London, Sotheby’s 11 April 1990, lot 27 (as Pieter Snijers); Private collection, France.

NOTE: This charming forest floor scene is one of the more decorative pictures within the *sottobosco*, or forest floor, subgenre. These works are often filled with snakes, toads and snapping lizards illustrating nature on a hostile minuscule scale. However, our picture is rather more peaceful and fecund with wild strawberries, porcini mushrooms, plums and apples, delicious not only to Snijers’ mouse but also to his human audience. This was typical of Snijers who just as often worked in the cabinet paintings tradition of small still lifes of fruit and insects in copper exemplified by Jan van Kessel where colour and refinement was crucial.

The scene is not completely without implied threat; a hedgehog is eyeing the eggs in the fallen bird’s nest, a goldfinch perching on the tree looks down as though mourning its lost eggs. Rather pleasingly, the mouse in the lower right corner appears to be modelled from Jan Brueghel the Elder’s depictions of mice across various drawings and paintings.

A similar *sottobosco* by Snijers, though around twice as large as the present picture, with a hedgehog, bird’s nest, and fruit belongs to the Musées royaux des Beaux-Arts de Belgique (see fig. 1).



(fig 1: Peter Snijers, Plants and Fruits with a Hedgehog, before 1752, oil on canvas, 106.5 x 81 cm, Royal Museums of Fine Arts of Belgium, Brussels, Inv. 3665)

HENDRICK VAN STEENWYCK II

Antwerp 1580–1649 Leiden (?)
Flemish School

Hendrick van Steenwyck the Younger was a Flemish painter of architecture who chiefly painted church and dungeon interiors in the style of his father, Hendrick van Steenwyck the Elder, whose pupil he was. It is presumed he lived in Antwerp, although he is never mentioned as a member of the guild there. After his father's death in 1617, Steenwyck pursued a flourishing and prolific career in England. He had left London by about 1640, having returned to the northern Netherlands and to his wife Susanna, also a painter, who in later documents is referred to as a widow living in Leiden.

While at King Charles I's court, Steenwyck occasionally worked with van Dyck and executed the background perspectives in a number of his portraits. His style was meticulous and crisp with very careful attention to detail, more so than that of his father. He used a lower horizon giving less of a sense of space in his pictures, but nevertheless his works show an acute grasp of perspective. His colours are sometimes bright, although a prevailing tone of grey-yellow is more common. He worked with a great many painters as well as van Dyck, notably Jan Brueghel I, Frans Francken I and II and Daniel Mytens.

A Temple Interior, perhaps showing the story of Esther and Mordecai

Oil on Copper

5¹/₄ x 3³/₄ inches (13.3 x 9.5 cms)

Signed and dated on the column lower right: 'HENDRICVS / V / STEINWYCK/1608'

PROVENANCE: Collection of Harry and Ursula Parke (the latter 1927–2017), USA

NOTE: This picture appears to show a woman offering a purse to a priest in an impressive gothic interior. The picture is similar to six other works dated in the 1610s and '20s showing secretive meetings between a woman and a priest. Jeremy Howarth suggests that the scenes are not part of a Christian story. Pagan imagery by Steenwyck from around this period was not uncommon and several works depict the story of the priests of Baal while others show mysterious nocturnal feasts in sacred settings.

Howarth has suggested that the interiors with scenes close to the present picture are not set in churches, but instead show imaginary gothic-style pagan temples with pagan statues on the altars. He suggests these scenes might depict the meeting between Esther and Mordecai and points out in particular a nocturnal scene today in the National Gallery of Art, Washington (see J. Howarth, *The Steenwyck Family as Masters of Perspective*, 2009, Turnhout, Belgium, II. E 20, p. 258, illus. p. 537).

Esther was the wife of Ahasuerus, the King of Persia, and had a meeting with her uncle Mordecai at the gate of the palace to obtain advice from him. The Book of Esther describes two meetings. The first, when Mordecai warned Esther that he had discovered a plot by two eunuchs to kill the King. The second meeting is when Mordecai informs Esther of the plan of Haman (a royal favourite) to massacre all of the Jews in the Kingdom and begs her to use her influence with the King to avert the tragedy which she duly does.

However, the connection to the story of Esther and Mordecai is not entirely convincing. Firstly, the woman appears to be elderly while Esther is typically depicted as being young and beautiful. Secondly, though money does feature in the story it does not change hands between Esther and Mordecai. The painting may have a less ambiguous message, perhaps one of charity.

A nearly identical version to the present picture is painted on panel and is dated 1640 (see J. Howarth, *op. cit.*, II. B 46, p. 160, illus. p. 447).



HENRI V
STIERM
1600



actual size

VERONICA STERN TELLI

1717–1801
Italian School

Alongside Rosalba Carriera, Veronica Stern Telli was one of the most successful female Italian artists of the 18th century. Veronica was the daughter of Ignaz Stern (1679–1748), an Austrian painter who, around 1742, moved to Rome where Veronica would live for the rest of her life. The Sterns were a family of artists and architects who were often employed to execute decorative architectural schemes for interiors. Veronica joined the Accademia di San Luca in 1742 and married a Signor Telli.

Although little is known about Veronica's early life, her personal and family relationships put her in the centre of a prestigious milieu of artists. Like many women artists of the period, her family background provided an apt foundation for her future career. Her father Ignaz and brother Ludovico painted large religious commissions for the Church and Roman nobility. However, these same commissions were denied to Veronica.

As Oliver Tostman has pointed out, Telli's career as a miniaturist was likely, in part at least, a decision governed by her sex; '...Renaissance and Baroque women artists were often encouraged by (male) teachers and writers, often their fathers, to work small'.

Identified and attributed works by Veronica Stern Telli are rare. Like many other women artists her career also led her to paint copies after desirable Italian painters; she was often employed to reproduce paintings in miniature scale. During the 1740s, Stern is documented as working for the Catholic Stuart princes during their exile in Rome, where they employed her to produce miniatures based on larger portraits. She also seems to have been well-acquainted with the highly fashionable Pompeo Batoni (1708–1787) and made copies in miniature of his portraits.

A Portrait of Benedetta d'Este

Gouache and Watercolour on Ivory
3¼ x 2½ inches (8.2 x 6.4 cms)

PROVENANCE: Private collection, UK

NOTE: Princess Benedetta d'Este (1697–1777) was the eldest child of Duke Rinaldo d'Este and Duchess Charlotte of Brunswick-Lüneburg. She was highly educated in the courts of Italy. She spoke multiple languages and loved art and music. In our portrait miniature, Benedetta is covered in garlands of flowers and may be representing an allegory of spring.

Benedetta met James Stewart (1688–1766) the Jacobite claimant to the throne of England in Modena in 1717. They fell in love, but sadly Benedetta's father would not allow the courtship to continue as he wished to maintain good relations with George I and the Hanover dynasty in Britain. Heartbroken, Benedetta never married. She died in Modena at the age of 80.

Like many of Veronica's works, this miniature portrait is a copy of a larger pastel portrait of Benedetta d'Este by Rosalba Carriera created in 1723 (Gemäldegalerie Alte Meister, Dresden, see fig. 1). It is also worth noting that Telli was patronised by James Stewart and his circle who may have commissioned this work.

We are grateful to Emma Rutherford for proposing the attribution to Veronica Stern Telli after first-hand inspection.

NB: In accordance with the regulations of The Ivory Act 2018 the ivory contained in this work has been registered with submission reference YZZJZVMG.



(fig. 1: Rosalba Carriera, Princess Benedetta d'Este, 1723, pastel on paper, 55.5 x 42.5 cm, Gemäldegalerie Alte Meister, Dresden, Gal. No. P3)

JAN VAN DER VAARDT

Haarlem c.1650–1727 London
Dutch School

Born in Haarlem, Jan van der Vaardt, or Vaart, was a pupil of Thomas Wijck. Vaardt came to London in 1674 as a drapery painter for Willem Wissing and collaborated with Sir Peter Lely and Frederick Kerseboom. Following the Glorious Revolution he found a successful career path painting the portraits of the English aristocracy and monarchy, including Queen Mary II and the Earl of Pembroke.

Vaardt was a versatile artist and painted landscapes, still lifes and animal pictures, whilst also mastering the highly complementary art of producing mezzotints. He is perhaps best known for his famous trompe l'oeil *Portrait of a Violin* produced for the Duke of Devonshire and hanging today at Chatsworth House.

From 1713 Vaardt became a successful picture dealer and restorer. He died in 1727, aged 74, and was buried in St Paul's Church Covent Garden.

Numerous Dogs together with Parrots, a Monkey and a Squirrel by a Stone Urn in a Landscape

Oil on Canvas

68¹/₆ x 55¹/₂ inches (173 x 141cms)

Signed and Dated 'ADVaardt F.c 1721'. Dog Collar Inscribed 'B.ST.PL'.

PROVENANCE: Aristocratic collection, Brussels, for over 100 years

NOTE: Dated 1721 this work would have been commissioned from van der Vaardt by a wealthy, probably English, patron. Painted for a decorative scheme in a grand house, the inscription on one of the dogs' collars 'B.ST. PL' is a clue as to the identity of this patron who has not yet been identified.

The animals are a fascinating mixture of native and non-native species. In the top half of the painting we see a squirrel monkey from South America, a scarlet macaw, a red squirrel, a yellow-crowned amazon parrot, an African grey and a parakeet. The small birds on the branch just below are a European starling, a bullfinch and a collared dove, now common but a rare species in 18th century Britain having been imported from Asia. To the far right is a kingfisher. Below a cat looks greedily up at the chorus.

The dogs include a toy spaniel, a black old English terrier and several, slightly overfed, pugs. The dogs, presumably the pets of the person who commissioned the painting, are combined with both exotic birds and native European animals. These all serve to give the impression of a menagerie in miniature.

We are grateful to Dr Fred Meijer for identifying Jan van der Vaardt as the artist behind this painting, having inspected it first-hand.





ESAIAS VAN DE VELDE

Amsterdam 1587–1630 The Hague
Dutch School

Born in Amsterdam in 1587, Esaias van de Velde was one of the most important figures in developing the tradition of naturalistic painting in Holland. He began his career as a pupil of Gillis van Coninxloo, the eminent landscape painter. In 1611 he moved to Haarlem and married Cateleyne Maertens and the following year he became a member of the Haarlem Guild. In 1618 he moved to The Hague where he also joined the Guild.

Esaias's earliest works are in the mannerist tradition, but by 1615 he had already moved away from the panoramic effect and high viewpoint of his predecessors. His use of realism, fresh brushwork and directness of vision herald the subsequent accomplishment of his pupils, Jan van Goyen, Salomon van Ruysdael and Pieter de Neyn. Although primarily a painter of landscapes, Esaias is also known to have produced some genre and battle pictures and he was recognised as an excellent etcher and draughtsman. His brother was the marine painter Willem van de Velde the Elder.

After moving to The Hague in 1618, Esaias became Court Painter to the Princes Maurits and Frederik Hendrik of Orange and he remained in their employment until his death on 18th November 1630.

A Village Landscape with Skaters on a Frozen Canal by a Dovecote

Oil on Panel (tondo)

6⁹/₁₀ inches (17.5 cm diameter)

Signed and dated lower right: 'E. vD. Velde 1624'

PROVENANCE: Anon. sale; Sotheby's, New York, 26 Jan. 2017, lot 152;
With Kunsthandel Peter de Boer, Amsterdam, until 2018;
Private collection, USA.

NOTE: This previously unpublished skating picture by Esaias van de Velde is signed and dated 1624. It is a typical winter scene by the artist, but enlivened by being a tondo, which creates an energetic diagonal from the frozen canal and skaters. Van de Velde painted a handful of other tondo winter scenes in this period with a tall building to the right and a canal on the left. These include a 1620 work of identical dimensions entitled 'Farm to the right of a frozen River' (see G. Keyes, *Esaias van den Velde, 1587–1630*, Doornspijk, The Netherlands, cat. no. 74, plate 202). George Keyes suggests that it may be a companion piece to another tondo, 'Summer Landscape'. This hints at the tantalising possibility that the present picture may also have a warmer counterpart.

A closely related drawing by van de Velde dated 1625 with the same dovecote by a frozen canal, albeit depicted from a slightly different angle, was once in the Ten Cate Collection (see Keyes, *op. cit.*, cat. no. 88, plate 210).

WILLEM VAN DE VELDE THE YOUNGER

Leiden 1633–1707 London
Dutch School

Willem van de Velde the Younger was probably the most important shipping painter of the Dutch school of the Seventeenth century. He was the son of Willem van de Velde the Elder and brother of Adriaen van de Velde.

At an early age he was apprenticed to Simon de Vlieger. He combined exceptional ability as a draughtsman with his master's expert handling of tones and light, though his own style tended more and more towards the use of colour. His skill in composition is of the first importance, involving the exact observation of the time of day, atmosphere, clouds, wind and waves, the set of a ship's sails and her position in the water. His figures are well drawn and, though small at the beginning of his career, they later assume greater importance in the picture.

In 1672 or 1673 van de Velde went to England and together with his father produced large quantities of drawings and some paintings for the numerous commissions they received from the English nobility. Upon his father's death in 1693, Willem the Younger became the official Court marine painter to the King.



The Morning Gun

Oil on Canvas

15¹/₃ x 20 in (38.8 x 51 cms)

signed with initials on the driftwood lower left: W.V.V.J

PROVENANCE: Private Collection, UK.

NOTE: This coastal morning view is a newly discovered work from Willem van de Velde II's English period, probably painted in the early 1690s. A single-decker English ship, most likely a sixth-rated frigate, is seen from a port-bow viewpoint as it fires a salute starboard. In the left foreground two fishermen are pushing off from the shore in their pink near a wading figure with a basket. Other ships can be seen in the background and another frigate is obscured by smoke to the right. In the distance both left and right is land, suggesting that the view is in an estuary.

The frigate is probably preparing to anchor and bustles with activity. The courses (fore and main sails) are half clewed up (the corners hauled in) to slow the vessel for manoeuvring and anchoring. The ship's barge at the centre rows away from the starboard bow, likely to fetch supplies or to land an important passenger. The starboard anchor is being attended to by a crew member silhouetted against the smoke, while a sailor standing on the beakhead tends to the port anchor. The frigate flies a long steaming common pendant from the main mast, indicating that the ship is under Admiralty orders, a St. George's flag from the bowsprit and a red ensign at the stern.

Van de Velde frequently painted saluting ships in calm water, but port bow views are quite rare while views of the stern of the ship are much more common. Two other saluting scenes of similar size dated c.1691 and c.1696 share very similar compositions with the present picture, though the frigates are perhaps readying to depart their anchors (see M.S. Robinson, *The Paintings of the Willem van de Velde's*, Vol. II, no. 116 and no. 582, pp. 644-6). This suggests the first half of the 1690s as a likely date for the present work. It is also interesting to note that Robinson considers the latter two pictures to represent evening and afternoon respectively, while our own picture appears to be morning.

We are grateful to Dr Remmelt Daalder who has inspected photographs of the painting and believes it to be probably entirely by Willem van de Velde II. Dr Daalder is expected to see the painting first-hand in March 2026 at which time he hopes to confirm his opinion.



Detail of the signature.





SIMON DE VLIEGER

Rotterdam c.1600–1653 Weesp
Dutch School

Simon de Vlieger was likely born in Rotterdam. It is unknown who his master was, but he was quite possibly a student of Jan Porcellis. De Vlieger is best remembered as an artist who bridged the gap between the early tonalist sea painters e.g. Porcellis and the next generation of brighter, more colourful, work of artists like Willem van de Velde. In his earliest paintings he adopted Porcellis' "grey" style of sea-painting, enriching and diversifying it with strong contrasts of light and larger quantities of shipping of different types. The fantastic rocks looming out of a rough sea with ships in danger belong to his early period and recall Andries van Eertvelt and Hendrik Vroom.

In his best years de Vlieger painted a calm or slightly ruffled sea with fishing-boats skilfully executed. The beach with jetties and landing-stages is depicted in detail and often acts as a *repoussoir* enhancing the effect of distance. The fully manned rowing-boats and frigates form a transition to similar themes in the work of Jan van de Cappelle and Aelbert Cuyp. De Vlieger's beach and dune pictures of the 1640s are characterised by the positioning of figures in groups extending well into the background. The perspective thus gained, together with intensified light effects, gives a convincing impression of the infinite remoteness of the horizon.

His later works include commissioned pictures of historical events (sea battles, landings and embarkations). He also occasionally painted forest landscapes with huntsmen or travellers in the manner of Jacob van Ruisdael and his pupils from Haarlem. His rarer genre scenes and portraits demonstrate his versatile and prolific talent in these fields. His major pupils were Willem van de Velde II and Jan van de Cappelle, the latter reputedly owning 1300 drawings and nine paintings by de Vlieger.

A Dutch Man-o-War under full Sail

Oil on Panel

23½ x 28 inches (60 x 71 cms)

Signed and dated 'S De Vlieger 1627' on the buoy lower left

PROVENANCE: Private Collection, Scotland.

NOTE: With a single warship dominating the composition at the head of a squadron, in this painting Simon de Vlieger celebrates the tremendous power and spectacle of the Dutch navy. Dated 1627 this picture was made during final phase of the Eighty Years' War when de Vlieger would have been around 27 years old. The navy was the great pride and bulwark of the fledgling Dutch Republic which had been in and out of war with Hapsburg Spain for so many years (and many more years to come). Like all Dutch Men-o-War the foreground ship displays a roaring red lion figurehead (also known as the States Lion).

This picture was painted towards the start of de Vlieger's career with the earliest known work by him dated to 1624. In January of 1627 de Vlieger's marriage is recorded in Rotterdam, presumably his place of residence. This suggests that Rotterdam could be the home port of the ship in this painting targeted at a patriotic local market.

While many of de Vlieger's later marine pictures depict ships in storm-tossed seas, fishermen in their sloops, or beach and harbour scenes, this work is more static and focuses on the engineering marvel of the Dutch frigate. The little sloop in the background has been added to emphasize the grand scale of the warships which dwarf it.

The cluster of well-dressed men on the deck appear to be engaged in conversation rather than ship duties, suggesting that the ship is on a ceremonial excursion. Perhaps this is the virgin launch of a new ship, which would explain the great attention to detail which de Vlieger has lavished on it.

JOHN WOOTTON

Snitterfield, Warwickshire 1682–1764 London
English School

John Wootton was born in the small parish of Snitterfield in 1682 and became a pupil of Jan Wyck. It is widely thought that he had travelled to Italy as part of his early training, but as yet no evidence has been found to support this theory.

By 1706 Wootton had married Elizabeth Walsh and moved to London where he began to find great success. After the death of Elizabeth he married Rebecca Rutty, the daughter of a successful merchant. He was a subscriber to the first English Academy of Drawing and Painting in 1711 and Steward of the Virtuosi Club of St. Luke's in 1717. From 1714 Wootton's reputation went from strength to strength and he spent his last years in a large house in Cavendish Square, a highly fashionable part of London. Interestingly, this property had recently been developed by his great patron Edward Harley. Wootton's pre-eminent position in England in the first half of the eighteenth century as a painter of sporting and landscape subjects was to go virtually unchallenged for almost four decades.

Among his most important patrons were King George II, his estranged son Frederick, Prince of Wales and also the Duke of Marlborough. His paintings reflected the interests of the nobility and landed gentry and identified them with country life and its pursuits, and he spent a great deal of time travelling to and from their country houses.

An Equestrian Portrait of a Gentleman thought to be Sir Hew Dalrymple, 2nd Baronet, Lord Drummore (1712–1790)

Oil on Canvas

21¹/₂ x 17 inches (53.8 x 43.4 cms)

Signed and dated lower right: 'I. Wootton / Fecit 1748'

PROVENANCE: (Probably) commissioned by Sir Hew Dalrymple (1712–1790);
By descent to Mrs Rosa Madox, née Hamilton Dalrymple Hamilton (c.1802–1894), Pulteney Street, Bath;
By whom given to Mary Swan, Bath (the above according to a label verso);
Private collection, UK.

NOTE: This portrait has traditionally been thought to represent Sir Hew (or Hugh) Dalrymple, a Scottish Baronet and MP. He succeeded his grandfather as 2nd Baronet Dalrymple of North Berwick, in 1734. Sir Huw was the MP for Haddington Burghs from 1742–1768 and was King's Remembrance in the Scottish Exchequer 1768–70. He married first Margaret Sainthill (d. 1749) and later Martha Edwin (d. 1782).

Sir Hew lived in London and Scotland and spent much time improving and rebuilding North Berwick House, East Lothian. In a memorable and published letter to Sir Lawrence Dundas on 24 May 1775 he wrote:

'Having spent a long life in pursuit of pleasure and health, I am now retired from the world in poverty and with the gout; so ... I go to church and say my prayers.'

Sir Hew was succeeded by his eldest son Hew, who changed his name to Hamilton-Dalrymple in 1796 when he inherited the estate of Bargany from his wealthy uncle John Hamilton.

While the rider appears to be in an Italianate courtyard no mention of Sir Hew visiting Italy appears in his biographies, so this is likely a fantasy invented by Wootton, presumably at Sir Hew's request. It appears that Sir Hew was well acquainted with the work of Wootton as his grandfather, the 1st Baronet, purchased a painting of the famous racehorse Flying Childers by Wootton at an auction in Edinburgh in 1732.







Museums and National Institution Collections

which have purchased works of art from Rafael Valls Limited

United Kingdom

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

Australia

Melbourne	National Gallery of Victoria
-----------	------------------------------

Belgium

Brussels	Musées Royaux des Beaux Arts de Belgique
Antwerp	The Phoebus Foundation

Canada

Toronto	Royal Ontario Museum
---------	----------------------

Denmark

Hillerød	The Museum of National History, Frederiksborg Castle
----------	--

France

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

Germany

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

Israel

Jerusalem	Israel Museum
-----------	---------------

Japan

Osaka	National Museum of Art
-------	------------------------

Luxembourg

Luxembourg	Musée de la Ville de Luxembourg Musée National d'Histoire et d'Art
------------	---

Norway

Oslo	National Museum of Art Norway
------	-------------------------------

The Netherlands

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

Spain

Madrid	Academia de San Fernando
--------	--------------------------

Sweden

Stockholm	National Museum of Sweden
-----------	---------------------------

Switzerland

Basel	Kunst Museum
-------	--------------

United States of America

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

Central America

Puerto Rico	Ponce Museum
-------------	--------------

