



H.B.
1629

2024 RECENT ACQUISITIONS

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OLD MASTER PAINTINGS

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are shown in their frames.

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in many cases, the reverse of the pictures:
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Front Cover:

The Monogrammist HDB and Frans Francken II, *A Still Life of Flowers including Roses, Tulips, Daffodils and Irises in a Vase Decorated with Scenes from Mythology*, cat. no 21.

Back Cover:

Charles Collins, *A Still Life of a Lobster and a Shrimp*, cat. no 10.

Catalogue of Works

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

1.

PIETER ANGELLIS

Dunkirk 1685–1731 Rennes
Flemish School

Pieter Angellis began his career in his hometown of Dunkirk, although we do not know who his teacher was. Eventually he moved to Antwerp where he was elected a member of the Guild of St. Luke in 1715. In 1719 he travelled to London, living there until 1728. Here his reputation and his confidence blossomed. He specialised in small landscape subjects with staffage much in the style of Teniers and Watteau, who undoubtedly influenced him. He was in Rome for three years from 1728 and, finally, Rennes where he spent the last years of his life.

Horace Walpole wrote of him: “His manner was a mixture of Teniers and Watteau, with more grace than the former, more nature than the latter. His pencil was easy, bright, and flowing, but his colouring too faint and nerveless. He afterwards adopted the habits of Rubens and Van Dyck, more picturesque indeed, but not so proper to improve his productions in what their chief beauty consisted, familiar life”.

A View of Covent Garden with Vegetable Market Sellers and elegant Figures, St Paul’s Church and the Arcades in the Background

Oil on Canvas

31⁷/₈ x 42 inches (81 x 106.7 cms)

Signed and dated bottom right: ‘P: Angellis. / 1726’

PROVENANCE: Private Collection, UK.

NOTE: In Angellis’s painting of Covent Garden the viewer is treated to the clamour and bustle of the busiest marketplace in 18th century London. In 1670 the owner of the public square, the 5th Earl of Bedford, formally turned Inigo Jones’s piazza into a market. The market was expressly for the purpose of selling fruit, flowers, roots and herbs every day of the week save Sunday and Christmas Day. Covent Garden was born and grew rapidly from a smattering of street sellers into a thriving market.

The market was not only a place for buying and selling vegetables, but the beating heart of London’s theatre and artistic scene. The only theatres in London allowed to perform spoken drama were a stone’s throw away from Covent Garden. Meanwhile, many artists made their homes in and around the market. Angellis himself is recorded by Vertue as having lived in Covent Garden in 1726 (*The Walpole Society*, XXII, 1933–34, p. 30).

Angellis painted this view on a number of occasions, including another version on copper in the Paul Mellon Center, Yale. The seedy night-time side of Covent Garden – made infamous by Hogarth and other satirists – is absent in Angellis’s depiction. He draws on the tradition of Dutch and Flemish scenes of cheery vegetable sellers, as well as Marcellus Laroon’s print series ‘The Cries of London’, where the manner and appearance of street sellers is so carefully recorded.

Angellis shows more than just market stalls and reveals to the viewer a vibrant cross-section of London life with the hustle and bustle of the daily goings-on. We see an old woman frying pancakes and serving them to two children. Behind her is a man selling gin from a jug, while a customer of his blissfully sleeps on the ground. A basket seller’s wares are toppling off his head and in the background a knife-grinder plies his trade. To the right a trumpeter announces a well-dressed man, who may be a politician angling for votes, and in the foreground a young dandy offers a flower to two women.

The view of Covent Garden is taken from the South-East of the piazza, the Russell Street end, looking West towards Inigo Jones’s church of St. Paul’s, completed in 1633, with Henrietta Street to the left and King Street to the right. The Doric column and sundial surmounted by a sphere was erected in the centre of the piazza in 1668–9 but was later demolished in 1790. To the right, the Northern side of the square is bordered by Lord Archer’s house and the arches of the great piazza, while the Southern side is lined with fruit and vegetable stalls.





JEAN-JACQUES-FRANCOIS LE BARBIER

1738 –1826
French School

Le Barbier was born in Rouen and began his artistic career in that city. He was soon to move to Paris and entered the Ecole de L'Académie Royale in Paris as the pupil of Jean-Baptiste-Marie Pierre where he was to execute allegorical subjects and portraits.

For several years Le Barbier travelled in Switzerland drawing the most picturesque sites for the 'Tableaux de la Suisse' by Baron de Zurlauben, one of the most complete and beautiful books on Switzerland ever produced. From here Le Barbier moved to Rome.

Elected to the Académie des Beaux Arts on 20 July 1780 Le Barbier became an Academician in 1785. He was to exhibit at the Paris Salon from 1781 until 1799. His style became increasingly Neoclassical in the manner of Jacques-Louis David, which suited his Republican sympathies. Indeed, Le Barbier was an active participant in the Revolution and was chosen, along with David, to assist in the 'regeneration' of the Académie Royale.

Le Barbier was a prolific illustrator and worked on publishing projects throughout his life including illustrations for the works of Ovid, Racine, Rousseau, and Delille.

A Portrait of a Young Lady, wearing a Grey Dress with a White Ruff Collar

Oil on Canvas

15⁷/₈ x 12³/₄ inches (40.5 x 32.3 cms)

Signed and Dated lower left: 'Le Barbier l'ainé./ 1820'

PROVENANCE: Private collection, UK.

NOTE: This portrait was painted towards the end of Le Barbier's long life when the artist was around 82 years old. Fashion in France and the rest of Europe was still characterised by a simplicity derived from Neoclassical aesthetics so beloved of the French Republic. During the 1820s this style would become more lavish as Romanticism and a love of the Gothic began to pervade society. On the one hand, our sitter enjoys a refined simplicity with her mauve cotton dress, but her elegant lace collar harks back to the romantic 16th and 17th centuries, a marked difference to the uncovered necks and shoulders of the Empire. The young sitter's coiled hair with centre-parted ringlets was the height of fashion and can be spied in many portraits of fashionable English and French ladies during the first decades of the 19th century.

3.

PETER BINOIT

active 1611–1624

German School

Peter Binoit was born in Cologne, the son of Jacques Binoit from Tournai. He began his career as a pupil of Daniel Soreau in Hanau sometime after 1600. Here he studied and worked alongside Sebastian Stosskopf (or Stoskopff) and his master's twin sons, Peter and Isaac Soreau. By 1620 he is recorded as working in Frankfurt, not returning to Hanau until 1627. It was in this same year that he married Daniel Soreau's niece, Sarah.

A Still life of Lemons and Pomegranates in a Basket with a Blue Tit and a Dragonfly, together with Grapes, Figs and Plums in a gilt Tazza and a Mouse eating Chestnuts, all on a Ledge

Oil on Panel

18¹/₄ x 26 inches (46.5 x 65.9 cms)

PROVENANCE: Private Collection, Madrid,
Grasset Collection by 1975.

LITERATURE: F.G. Meijer, Brueghel to Canaletto, European Masterpieces from the Grasset Collection, exhibition catalogue, San Diego 2016, p. 21;
S. Thomas, A Feast for the Eyes, European Masterpieces from the Grasset Collection, exhibition catalogue, Saint Petersburg, Florida 2019, pp. 32–33 and 95, no. 10, reproduced in colour.

EXHIBITED: San Diego, The San Diego Museum of Art: Brueghel to Canaletto, European Masterpieces from the Grasset Collection, 2 April – 2 August 2016;
Saint Petersburg, Florida, Museum of Fine Arts: A Feast for the Eyes, European Masterpieces from the Grasset Collection, 23 March – 2 September 2019, no. 10.

NOTE: This charming still life is enlivened by a blue tit and a dragonfly resting within a large wicker basket filled with lemons and pomegranates set upon a stone ledge against a dark background. Beneath a splendid gilt tazza filled with grapes, plums and figs, a small mouse is depicted eating chestnuts. This well-preserved panel is a perfect example of Binoit's charming style, bearing the influence of both German and Flemish models. For instance, the mouse found in the present work finds parallels in the works of several Flemish painters, such as Jan Brueghel the Elder, as well as those by German contemporaries such as Georg Flegel.

Binoit often repeated motifs in different combinations in several of his works. For example, the ornate gilt tazza also recurs in Still life of a lemon, grapes, an apple and other fruits, while the large wicker basket appears in another work, signed and dated 1624 (sold Artcurial, 27 March 2019, lot 301). Many of Binoit's most popular compositions were also repeated by members of his studio and wider circle. A comparable version of our picture by Francesco Codino (also known as Franz Godin) hangs in the Accademia Carrara, Bergamo.

Although very few works by Binoit are either signed or dated, the similarities in style and handling between this and other detailed works by the artist, suggest a date of execution of about 1617.





ABRAHAM BOSSCHAERT

Middelburg 1612–1643 Utrecht
Dutch School

A member of the celebrated Bosschaert family of painters, Abraham was the youngest of three sons of Ambrosius Bosschaert the Elder (1573–1621). His brothers Ambrosius Bosschaert the Younger (1609–1645) and Johannes also specialised in painting fruit and flowers. Abraham began his career as an apprentice in his father's studio, albeit only for a very short time as Abraham was only 8 years old when his father died.

Apart from flower compositions, Abraham painted a small number of vanitas pictures as well as portraits. His colours are strong and the quality of his draughtsmanship excellent.

A Still Life with Flowers including Rose, Tulip, Carnation, Iris, Daffodil, Grape Hyacinth, Lily-of-the-Valley and Forget-Me-Not in a Glass Vase, together with Shells, Cherries, a Fly, a Spider and a Caterpillar on a Stone Ledge

Oil on Panel

19¹/₈ x 13³/₄ inches (48.5 x 35 cms)

Signed lower Right: 'A Bosschaert'

- PROVENANCE:** With Eugene Slatter, London, 1956,
Private collection, United Kingdom,
With Johnny Van Haeften, London,
Private collection, Sweden, acquired from the above in 1982.
- LITERATURE:** Laurens J. Bol, *The Bosschaert dynasty: painters of flowers and fruit*, 1960, p. 91, cat. no. 5.
Erika Gemar-Koeltzsch, Klaus Ertz and Christa Nitze-Ertz, *Holländische Stillebenmaler im 17. Jahrhundert*, 1995, p. 157, illustrated p. 158, no. 50/4.
- EXHIBITED:** John Mitchell & Sons, London, "The Inspiration of Nature: Paintings of Still Life, Flowers, Birds and Insects by Dutch and Flemish Masters of the Seventeenth Century", 1976, p. 26, illustrated p. 17.
Pictura Fine Art Fair, Maastricht, 23–31 May 1981, p. 52, illustrated.
Haus der Kunst, Munich, 12 October 2005–22 January 2006, cat. no. 109.
- NOTE:** The painting has been confirmed as an authentic work of Abraham Bosschaert on the basis of high-resolution photograph by Dr. Fred Meijer.
The late Dr. Sam Segal, an eminent art historian and flower still-life specialist, undertook the considerable task of identifying all the flowers depicted in this painting in May 1981. This must have been a quiet day at the Pictura Fair (forerunner of the TEFAF) in Maastricht! To see his key to identifying the flowers, plants, insects and shells that Bosschaert has represented in this painting, please refer to our website. As in many Dutch still lifes, the flowers present here will not naturally bloom at the same time. For instance, daffodils and crocuses flower in early spring, while roses and pheasant's eye bloom in the summer, which is also the season for cherries. The bouquet offers a visual feast for connoisseurs and one which could only exist in reality as a work of art.

LEONARD BRAMER

1596–1674
Dutch School

Leonard (or Leonaert) Bramer was born in Delft and was a Dutch painter of religious, historical, mythological and allegorical themes. He also painted genre scenes and portraits. His subjects are mostly taken from the Old and New Testaments. He makes effective use of light breaking through darkness and of impenetrable shadows. He was influenced by Rembrandt and Elsheimer.

The artist left his native city in 1615 to travel through France to Italy. He is recorded in Rome in 1620. During his travels he worked for the Prince of Parma, Mario Farnese and for Cardinal Chailly. He was back in Delft by the end of 1628 and in 1629, only a year later, he became a member of the Delft Guild. This gained him important patrons including Frederick-Henry of Orange. Bramer died in Delft in 1674.

Judah and Tamar

Oil on Slate

6³/₈ x 9¹/₂ inches (16 x 24 cms)

PROVENANCE: Schuler Auktionen, Zurich, 7 May 2001, lot 5159,
Galerie Canesso, Paris,
An important Swedish private collection, acquired from the above in December 2001.

NOTE: This painting is a typical work by Leonard Bramer. It was probably during the 8 years he spent in Rome that Bramer encountered painting on stone, coming into contact with artists from Verona, such as Alessandro Turchi, who were producing small-scale works on slate in the Eternal City at this time.

In the catalogue of the 2022 exhibition 'Paintings on Stone: Science and the Sacred 1530–1800', Judy Mann records (p. 126) that over 50 small paintings on slate have been attributed to Bramer, most of which depict genre scenes or biblical themes, many of them night scenes in which the artist explores the play of reflected light from a source within the painting. In the present work, the campfire plays this role, its rays selectively catching and defining the most important elements of the composition. In this regard, it recalls the atmospheric nocturnal scenes of the Bassano family in the North of Italy. Of particular note here is the rendering of the figure behind the fire, her left leg reflecting the heat of the flames while her back is faintly described through the rising smoke. Our work can be compared to other paintings by Bramer on slate, among them *The Adoration of the Magi* (Gallerie Fiorentina, Florence, inv. no. 830), *Herdsmen by a fire* (Kremer Collection) and *Shepherds near a campfire* (ex-Finarte, Milan, 17 December 1987, lot 34), all reproduced in the exhibition catalogue *Leonaert Bramer 1596–1674: Ingenious Painter and Draughtsman in Rome and Delft* (Zwolle, 1994, respectively nos. 8, 13 and 13b). The brushwork used to paint the horse in the Adoration scene is particularly close to the rendering of the white steed in our picture.

The book of Genesis, (the first book both of the Hebrew Bible and the Christian Old Testament), tells the story of Judah and Tamar. Tamar was married to Er, the eldest son of Judah. God killed Er for not wanting to produce any children. According to Levirate Law, if a man died and his wife had not yet had a child by him, she could demand that his brother marry her and give her a child, who would inherit the name and property of her dead husband. Onan, the second boy in Judah's blood line, duly married his sister-in-law, but refused to fulfil his obligation to produce an heir for his brother. In punishment for this, God killed him too.

Judah, now fearful of losing his third and last son, Shelah, claimed that the boy was still too young to marry and instead banished his daughter-in-law to her family in Canaan. Even when Shelah was old enough for marriage, Judah omitted to send for Tamar. Thus thwarted and still childless, Tamar took matters into her own hand, disguised herself as a prostitute and offered herself to her newly widowed father-in-law. Judah willingly accepted and even gave his staff, cord and seal, his most important assets, to the mysterious veiled woman as pledge that he would wed her.



Three months later, word reached the unsuspecting Judah that his daughter-in-law had become pregnant out of wedlock. Enraged, he ordered her to be burned to death for her promiscuity. However, at the crucial moment Tamar, producing the pledges in evidence, announced that she was “pregnant by the man to whom these items belong” [Genesis 38:25].

In his highly creative and ingeniously concise depiction, Bramer has used continual representation to include several stages of the story while, interestingly, still allowing the figures to react to events across time and space. From right to left we see: 1. Tamar arriving on horseback from Canaan for her execution; 2. Tamar stripped naked and standing by the fire, her garments lying in a pile in the foreground; 3. Tamar (now dressed) showing the cord, seal and staff to Judah, who recoils in horror at the realisation of his involvement. By the side of Tamar is a young man, possibly the youngest son Shelah, whom Judah did not want her to marry.



LOUIS DE CAULLERY AND DAVID TENIERS I

(c.1580–1621) and (1582–1649)

Flemish School

Louis de Caullery appears to have fulfilled the role of a 17th century social commentator in his depiction of palace and court interiors, bustling city views, and carnival scenes. His brightly coloured and finely detailed paintings are important documents of courtly life in the late 16th and early 17th centuries.

De Caullery studied under the eminent Flemish landscape painter Joos de Momper and is recorded to have been accepted into the Guild of St. Luke in Antwerp in 1602. He was evidently successful during his lifetime as his works appear in many inventories. Finding inspiration in Italian models, de Caullery introduced half tones to the Low Countries, providing the yellow and blue hues so successful in Italian paintings at suggesting sunlight and hazy distant views.

De Caullery is known to have collaborated with other specialist painters in Antwerp including Abraham Govaerts, Frans Francken the Younger, and David Teniers the Elder.

The father of the great David Teniers the Younger, Teniers the Elder was born in Antwerp in 1582. Teniers registered as a pupil of his older brother at the age of thirteen and later travelled to Rome, where he became well acquainted with Adam Elsheimer (1578–1610). This must have occurred at some point between 1600 and 1605. By 1605–06, he was back in Antwerp where he registered as a master in the *Liggeren* (membership list) of the Guild of Saint Luke.

Aeneas fleeing the burning City of Troy

Oil on Panel

20 x 30 inches (50.5 x 76 cms)

PROVENANCE: Anon. sale Paris, Hotel Drouot, Thierry de Maigret, 30 March 2012, lot 235 (as attr. to Frederik van Valckenborch),
Galerie Claude Vittet, Paris.

NOTE: This painting was a collaboration between de Caullery and Teniers I. In de Caullery's oeuvre, figures are characterized by an elongated finesse and usually occupy the foreground. While the latter is true of the present painting, the figures are unlike de Caullery's typical designs and have instead been ascribed to Teniers I. Teniers tended towards more robust, muscular figures in expressive poses which we see here in the bowed Trojans.

Amongst the figures we see Aeneas carrying his father Anchises on his back and his young son Ascanius just in front. A woman, perhaps a priestess, calls the Trojans onwards and is holding what appears to be a statue of Poseidon. According to the mythology around the fall of Troy, Aeneas gathered his followers and small household icons of Troy's gods before he left the city. According to legend Poseidon had built Troy's walls and during the fighting had saved Aeneas from being killed by Achilles.

Louis de Caullery is solely responsible for painting the cityscape. Though it is not known with certainty whether he visited Italy, the city he has depicted bears a distinct resemblance to Rome. We see Greek troops flooding the square where a landmark very similar to Trajan's Column stands near to the huge wooden Trojan horse. The sky is filled with the smoke and flames of the marvellous city, its buildings perhaps moments away from being destroyed by the plundering Greeks.

WORKSHOP OF JOOS VAN CLEVE

1485–1541
Dutch School

The Virgin and Child Enthroned

Oil on Panel

36¹/₂ x 28¹/₂ inches (92.5 x 72.5 cms)

PROVENANCE: Private Collection, Italy.

NOTE: This vibrant and well-preserved panel painting of the Madonna and Child enthroned is a moving religious scene painted in a manner close to the great Flemish master Joos van Cleve.

The scene is rife with symbols linked to the life and death of Christ. A hole in the window above the throne lets in a single shaft of light harking back to the Annunciation and the presence of the Holy Spirit. Cattle skulls on the throne refer to death on the Cross while the gilt phoenixes straddled by the putti are symbols of rebirth and the oncoming resurrection.

The artist has also included several beautifully rendered still life elements in his composition. These everyday objects not only provide a charming relevance to ordinary life at the time; they also reveal a deeper meaning. On the stone ledge in the foreground sits a glass of wine, a powerful symbol of the Eucharist. The knife perhaps refers to the spear which will be thrust into the body of Christ, while the pomegranate refers to original sin, but also to the red flesh of Christ. Meanwhile, the pear and cherries, because of their sweetness, symbolise the tender relationship between the Virgin and Child.

Many of these symbols recur again and again in the work of van Cleve in his mature phase from around 1520. A comparable, though smaller, work is *Madonna and Child in a Niche*, circa 1520 in the Städel Museum, Frankfurt (inv. no. 1588). In these paintings the tenderness between the Madonna and Child is always intensely imagined and in the present painting this is particularly true. The Christ child fixes his eyes adoringly at his mother and plays with her cowl. She holds him tenderly, with one hand across his chest as if to shield him from harm, whilst gazing knowingly out at the viewer.

Joos van Cleve had a large and able workshop and many of his paintings, including the Städel picture, show evidence of workshop participation.





JOHN CLEVELEY THE YOUNGER

1747–1786
British School

The son of the shipwright and painter John Cleveley the Elder (c.1712–1777), John Cleveley the Younger followed in his father's footsteps as an artist specialising in marine paintings. Raised under his father's watchful eye in the bustling London dockyards, Cleveley trained under the renowned watercolourist Paul Sandby RA (1731–1809), producing sketches and watercolours which were often intended to be translated into prints whereby a much wider market could be reached. The paintings, sketches and prints of London's dockyards by the Cleveley family provide an invaluable record of shipbuilding in 18th century London.

Cleveley accompanied Joseph Banks (1743–1820), the famed explorer and naturalist, as his draughtsman on his voyage to Iceland in 1772. The partnership was clearly successful as Cleveley was subsequently employed by Banks to engrave the sketches made on the latter's 1772–5 voyage to the South Seas, which proved to be remarkably popular.

Fingal's Cave on the Isle of Staffa, Scotland

Oil on Canvas

18½ x 27½ inches (47 x 69.7 cms)

PROVENANCE: Private Collection, Rome, Italy.

NOTE: "Compared to this what are the cathedrals and palaces built by men! Mere models or playthings, imitations as his works will always be when compared to those of nature." – Joseph Banks on Fingal's Cave, quoted from Thomas Pennant's 'Tour in Scotland 1772'

In 1772 John Cleveley accompanied the great explorer and naturalist Joseph Banks on the first scientific expedition to Iceland. Also accompanying them were the artists and brothers John and James Miller. On the outward journey the travellers spent 17 days exploring the islands off the west coast of Scotland including the island of Staffa. Here Cleveley made a pen and wash sketch of the entrance to Fingal's Cave which is identical in composition to the present painting (Fig. 1).

This was the first time that a scientific expedition had visited Staffa and its hexagonal basalt columns soon fascinated gentleman geologists of the age. The painting may have been commissioned from Cleveley by one of these gentlemen or perhaps a scientific society eager to study the cave's unique features and record Banks's ground-breaking visit. It may have even been commissioned by Banks himself as a memento of the expedition.

Together Banks's journal, sketches and paintings by Cleveley and the Miller brothers as well as the engravings made after them, act as invaluable sources of information on the Western Isles of Scotland in the 18th century. Banks's description of Staffa, illustrated with engravings after studies made on the spot, was published in Thomas Pennant's 'Tour in Scotland 1772' in which a similar view of Fingal's Cave, probably by James Miller, is included.



Fig. 1: John Cleveley the Younger, *Fingal's Cave*, 1772, pen and wash on paper, 22.2 x 29.1 cm, Art Institute Chicago

CIRCLE OF FRANCOIS CLOUET

Tours c.1510–1572
French School

François (or Francis) Clouet was a pupil of his father, Jean Clouet (1485–1540/1541), who worked as court portraitist to King François I.

François Clouet first appears in the royal account books in 1540s as “*peintre et varlet de chambre*.” Praising both artists the King stated that the son imitated the father very well. Indeed, it is not always easy to distinguish between the two; in his 1971 monograph on Jean Clouet, Peter Mellen writes that certain drawings from around 1540 might be assigned to father or son. This is exacerbated by the fact that they very rarely signed their works.

While the combination of Netherlandish and Italian influences seen in François’ work can already be seen in that of Jean, there are additional influences from Bronzino, Salviati, and Titian, as well as from the indigenous School of Fontainebleau.

Throughout his life, François Clouet was painter and valet de chambre to four successive French monarchs: François I (r. 1515–1547), Henri II (r. 1547–1559), François II (r. 1559–1560), and Charles IX (r. 1560–1574). The artist is known to have made his will on September 21, 1572. He died the following day.

FIGLETTA FIAMMINGA, *the little Flemish Daughter*; a Portrait of a young Girl wearing an elegant, Pearl-embroidered, Dress and Headdress

Oil on Panel

11¹/₄ x 8³/₄ inches (28.6 x 22.2 cms)

Inscribed along lower edge: FIGLETTA FIAMINGA

PROVENANCE: Private collection, Italy, acquired by 1840,
Private collection, Rome, by descent from the above,
Private collection, acquired from the above, 1923,
By family descent to the previous owner.

NOTE: The little Flemish daughter is dressed in such a way as to demonstrate her high social status. She wears a sumptuous puff-sleeved ensemble in white silk embroidered in an elaborate pattern with gold braid and gold buttons set with pearls. Around her upright lace collar is a matching gold necklace adorned with groups of smaller pearls and her auburn hair is tied back with a headdress (French hood) of gold mesh interwoven with pearls. The girl’s cinched-in waist is further accentuated by a long gold chain.

Basing our assumptions on the inscription, the comparison of physical likenesses in portraiture contemporary with ours, and the fact that our sitter is dressed in a Spanish-style ‘*Ropa*’, we venture a guess as to the girl’s identity, namely that of Margaret of Austria, later Duchess of Parma (1522–1586), illegitimate daughter of Charles I of Spain aka Holy Roman Emperor Charles V (1500–1556) and Johanna van der Gheynst (1505–1541).

Margaret’s Flemish mother, the famously beautiful Johanna van der Gheynst, was in the employment of Charles I de Lalaing, Governor of Oudenaarde and Seigneur de Montigny, when King Charles I of Spain visited the castle in the autumn of 1521 in his dual role as Charles V, ruler of the Holy Roman Empire. Their ensuing liaison resulted in the birth of a daughter in 1522. Charles, aged 22 at the time, accepted his paternal responsibility. Whilst her mother received a modest pension, the infant Margaret was sent first to the De Douvrin family and since to the Savoy Palace in Mechelen, where she was left in the care of her great-aunt, Archduchess Margaret of Austria (after whom she was named) and her aunt Mary of Austria. Both women successively acted as governesses of the Netherlands.

Using his daughter as a political pawn to gain influence in Italy, Charles had her engaged at the age of 5 to Alessandro de’ Medici, Duke of Florence. It seems plausible that our painting, depicting a beautiful young girl of about 5 majestically dressed in virginal white, was sent to Florence by her father to offer her hand in marriage. Interestingly, it was not until July 1529, when the marriage agreement had been signed by himself and Alessandro’s uncle, Pope Clement VII, that he officially declared Margaret his daughter.

In 1533 the 11 year-old Princess went to live and be educated at the courts in Florence, Rome and Parma, respectively. Margaret and Alessandro were married in Florence on 13 June 1536. Tragically, her groom was murdered in January 1537, only 7 months later, rendering Margaret a widow at the age of 15.

Soon Margaret was being touted in another shrewd political move by her father, this time to Ottavio Farnese, Duke of Parma, whom she subsequently married in 1536. As Duchess of Parma she settled with him in Rome, giving birth to twin sons, one of whom died in infancy. Their marriage does not appear to have been



a happy one, partly because of ongoing tensions between Pope Paul III (Ottavio's grandfather) and Margaret's own father over rulership of Parma, a situation which eventually evolved into warfare.

By 1555, Margaret had been forced to leave her surviving son Alessandro in the care of her half-brother Philip (later King Philip II of Spain) in the Spanish Netherlands for their father to formally acknowledge Ottavio as ruler of Parma. She, too, settled in the Netherlands where she would serve two terms as *Governess-General*, the first from 1559–1567. A portrait of the Duchess of Parma in the Lobkowitz Palace, Prague, called Circle of François Clouet shares many facial and sartorial features with the girl in our portrait. Of near-identical size to ours, the latter is said to date from 1559–67, placing it within Margaret's first term as Governor of the Netherlands and after the death of her father, which would account for her black bodice and veil (Fig. 1). The Lobkowitz portrait, in turn, shows affinity with Margaret's portrait painted during the same period by Anthonis Mor (WGA16182).

Her second term in office, 1580–1581, was as ruler in conjunction with Philip II. The cooperation between the two half-siblings proved unsuccessful: Margaret resigned her post as co-governor, and the following year Philip gave her permission to return to Italy.

Margaret of Austria, Duchess of Parma died in Ortona in 1586 and was buried in the church of S. Sisto in Piacenza.



Fig 1. Circle of François Clouet: A Portrait of Margaret, Duchess of Parma, oil on panel, 28.8 x 23.5 cms. Lobkowitz Palace, Prague Castle, Czech Republic, LOB82016



CHARLES COLLINS

c.1680–1744

Irish School

Charles Collins was an Irish painter of birds, game, fowl and other animals. Born in Dublin, Collins was one of the first talented still life artists in Britain, taking inspiration from Dutch painters like Jan Weenix and Frans Snyders. Few contemporary accounts of him survive and it has been suggested that he trained in the Netherlands. In one of his invaluable notebooks George Vertue provides a brief account of Collins, describing him as a painter of “...all sorts of fowl and game. He drew a piece of a hare and birds and his own portrait in a hat.” Upon his death in 1744 Collins was described as “Bird Painter to the Royal Society” which gives an indication of the level of skill he possessed and the reputation he had earned.

A series of watercolour paintings of birds and mammals in Britain, dated between 1736 and 1744, show Collins’ skill at painting feathers with soft, rich colours and delicate highlights. Partnering for the project with Peter Paillou, Collins used gouache or body colour for the bird and painted in the slight background and foreground with clear watercolours. The commission came from the eminent naturalist Taylor White (1701–1772). Collins signed about two hundred studies and also dated a few other among the 659 in White’s collection. These watercolours are now preserved in the library of the McGill University, Montreal, Canada.

A Still Life of a Lobster and a Shrimp

Oil on Canvas

15³/₄ x 19¹/₂ inches (40 x 49.5 cms)

PROVENANCE: The Hellier Collection, The Wodehouse, Wombourne, Staffordshire.

NOTE: In the Tate Gallery, London, there is another Collins still life of a lobster which was purchased from Rafael Valls Ltd in the 1980s (Fig. 1). In the Tate’s picture the lobster is presented on a Delft dish and is dated 1738. According to the Tate, two other lobster still lifes by Collins are known besides the present picture. In one the lobster is presented on a pewter dish on a table with a loaf of bread and flagons of wine. The other was sold at Christie’s London, 23 January 1953. It is entitled ‘Lobster, Fruit and Parrot on a Table’ and is said to be dated 1736. From this we can assume that the present picture is from around the second half of the 1730s. Compositionally, it is closest to the Tate version. The focus on a single object in a still life is relatively uncommon in the Dutch tradition and hints at Collins’ career as an artist who catered to naturalists.



Fig. 1: Charles Collins, *Lobster on a Delft Dish*, 1738, oil on canvas, 70.5 x 91 cm. Tate Britain, London.

JOHANN CHRISTIAN FIEDLER

Pirna 1679–1765 Darmstadt
German School

Johann Christian Fiedler was born in Pirna in Saxony in 1697, the son of a brewmaster. As a painter he was largely self-taught, having graduated from grammar school *c.*1715 and then embarked upon law studies in Leipzig. He soon realised, however, that his talents lay within fine art, and he began to paint miniatures that he would display at a fair in Braunschweig. His paintings evidently caught the attention of August Wilhelm of Brunswick-Lüneburg because in 1720, with a view to making Fiedler his court painter, the Duke sent him to Paris at his expense to study with Hyacinthe Rigaud and Nicolas de Largillière. Returning in 1724, Fiedler passed through Darmstadt and there was made an irresistible offer of 400 Florins annually to become court painter to Ernst Ludwig, Landgrave of Hesse-Darmstadt instead.

Fiedler would remain in Darmstadt for the rest of his life, painting a considerable number of court portraits, and occasionally genre scenes, not just for Landgrave Ernst Ludwig and his family, but also for his son Ludwig VIII and, subsequently, the latter's son Ludwig IX.

When the artist died, he was buried next to *Stadtkirche Darmstadt*, and the Landgrave erected a monument for him with a medallion and a poetic inscription.

Prince George William of Hessen-Darmstadt (1722–1782), his Sister Princess Karoline Luise (1723–1783) together with a young black servant in a Palace Interior.

Oil on Canvas

22¹/₂ x 29³/₈ inches (57 x 74.5 cms)

PROVENANCE: Private Collection, Vienna, Austria.

Dating from *c.*1750, our portrait depicts Prince Georg Wilhelm (1722–82) and Princess Karoline Luise (1723–83), children of Landgrave Ludwig VIII of Hessen-Darmstadt (1691–1768). The setting is an elegant salon interior, presumably in Georg Wilhelm's palace, the so-called '*Markt-Palais*', presented by Ludwig VII to his second son who acted as official representative of the family in Darmstadt. The father himself preferred his hunting castles to his residence palace in Darmstadt. Their elder brother Ludwig (later Ludwig IX) was still only hereditary Landgrave at this point in time.

Georg Wilhelm is depicted leaning nonchalantly on the back of his sister's chair. She, resplendent in a silk brocade dress and an ermine-lined cloak, is seated at a dressing table holding up precious jewellery. By her side stands a young black page whose bejewelled headdress bears the crowned initials L.L. of their father. The page wears an elegant uniform paired with large pearl drop earrings and a wide silver collar around his neck (presumably in reference to his colonial past).

The Landgrave himself, albeit in portrait form, glances down at them from his central position on the wall. He is represented in his military attire of field marshal – presumably he would have been away at war as Fiedler also painted a small portrait of the Landgrave in battle in 1750 (now in Muzeum Narodowe, Warsaw). As head of the family, Ludwig VIII is flanked to his left by a likeness of his wife, the late Landgravine Charlotte-Christine (1700–1726) and, to his right, by the portrait of the eldest son in the family, hereditary Landgrave Ludwig, who would eventually reign as Ludwig IX.

On the wall are other paintings including three oval equestrian/battle scenes and a classical landscape and a wall clock topped with a statuette of the Landgrave and his hunting dog. Fiedler has allowed the viewer a glimpse of his father's palace, the *Residents-Palais*, through an open window; this is artistic licence as, even then, the building would not have been directly visible from this angle. In front of the window sits an African grey parrot on its perch, while two pet pugs are keeping watch over the proceedings from floor level.

Georg Wolfgang is depicted here without his wife, which seems odd considering they were married in 1748; unless of course she was in confinement giving birth to one of the couple's nine children. Another likely explanation is that our painting would mark the occasion of Karoline Luise's engagement to Margrave Karl Friedrich of Baden-Durlach, or indeed their wedding, which took place in 1751 in *Stadtkirche Darmstadt*. If so, the footman might be there to present Karoline with a gift of precious jewels from her father in his absence.

Margravine Karoline Luise was a true exponent of the Age of Enlightenment: She was fiercely intelligent, exceedingly well-read and well-connected (she corresponded regularly with prominent thinkers such as Voltaire and Goethe). A gifted artist, she studied pastel technique with Jean-Etienne Liotard and held an honorary membership of the Danish Royal Academy of Art, herself an avid art collector. She played the harpsichord with the *Markgräfisch Badischen Hofkapelle*. To satisfy her interest in natural sciences, a room in the castle of Karlsruhe was given over to a physics and chemistry lab for her experiments. Karoline Luise had a head for business and for managing the family's estates. It is known that she provided financial support to Georg Wolfgang and his family.



Another palace in the grounds, *Prinz-Georg Palais*, now houses the *Porzellanmuseum* displaying precious porcelain collected by generations of the House of Hessen-Darmstadt. Here hangs a second version of our family portrait, painted in upright format by Fiedler in 1753. The two siblings are depicted as in our work, but this time with the inclusion of Princess Maria Luise Albertine (1729–1818), the wife of Georg Wolfgang, and their young son, Prince Georg Karl of Hessen-Darmstadt (whose dates 1754–1830s suggest that he would have been painted in later). By the window is a portrait depicting the youngest brother, Johann Friedrich Karl (1726–1746) that cannot be seen in our painting.

We cannot be certain of the identity of the young servant in our painting. Alexa-Beatrice Christ, Director of *Schlossmuseum Darmstadt*, has kindly pointed out that the Hesse-Darmstadt court employed several servants of colour, not all of whom are named in their archives. She notes that the dates would seem to match a certain Ludwig Carl Prenzlau. Born in Suriname (formerly Dutch Guiana) in 1738/9 he appears to have been given to the hereditary Landgraves. The couple resided in Prenzlau at the time and had the boy baptised in the local *Marienkirche*, naming him Ludwig after the Landgrave and Prenzlau after the city.

Former slave children who ended up at the European courts were typically considered free either on arrival or once they had been baptised. In the spirit of the Age of Enlightenment the European royals would have seen themselves as guardians of these children, responsible for their maintenance, overseeing their education and paying them wages for their services as footmen or chamber maids and, generally, adding status and an air of exoticism to court life.

Young Prenzlau appears to have been regarded with genuine fondness and treated as a member of the extended family. A painting by Antoine Pesne in Schlossmuseum Darmstadt shows the hereditary Landgravine Karoline Henriette putting her arm protectively around her doting protégé who, in turn, offers her flowers. When in 1763 Prenzlau married Maria Susana Aubimon, (daughter of the so-called *American Mohr* at court), the newlyweds moved into a house in the palace grounds owned by his father-in-law. At the baptisms of their four children, the godparents included the Landgraves themselves, their friends and members of the local bourgeoisie, who were also connections of the Prenzlaus. After the death of Ludwig VII, Prenzlau left court service and bought the house they lived in with this own money. Prenzlau himself died in January 1785, deeply mourned by the family of Ludwig IX.



GAETANO FORTE

Salerno 1790–1871 Napoli
Neapolitan School

Gaetano Forte was born in Salerno in 1790 and was at an early age apprenticed to the painter V. Finicelli. Later he established himself in Naples where in 1806 he became a member of the Academy of Fine Arts. In 1809 he returned to Salerno and founded an art school, which he ran until 1828. In 1840 he was to return to Naples, where he was elected an honorary member of the Academy.

Forte was helped and supported in his chosen career by the celebrated painter and collector Jean-Baptiste Wicar. He was influenced by neoclassicism and took inspiration from two of the most successful Neapolitan artists of the time – Gaspare Traversi and Giuseppe Bonito.

Forte's work consists of historical subjects, mythology, portraits, still lifes, and animal subjects.

A Pair of Paintings depicting Dogs in a Landscape:

**Pyrenean Mountain Dog and an Italian Mastiff;
Two Ibizan Hounds**

Oil on Paper laid on Canvas
12¹/₂ x 16¹/₄ inches (32 x 41 cms)
Signed verso: 'Gae: Forte'

PROVENANCE: Private Collection, Italy.

NOTE: The Italian Mastiff is thought to have descended from an ancient war dog, called a Molossus, bred in the Ancient Greek kingdom of Epirus. They were famed and feared around the Mediterranean for their size and ferocity.

The Pyrenean Mountain Dog, commonly called the Patou in France, is a breed of livestock guardian dog used to protect flocks. This type of dog is naturally affectionate and gentle, whilst also being strong enough to fight off wolves and bears in the mountains.

Generally known to be extremely playful, the Ibizan Hound is a lean, agile dog, typically with a red and white coat and striking amber eyes. It was originally bred to catch rabbits.

FRANS FRANCKEN II AND STUDIO OF JAN BRUEGHEL II

1581–1642 and 1601–1678

Flemish School

Collaboration between studios was common practice in Antwerp in the seventeenth century. This artistic tradition was one of the characteristics of the city. Various artists living there could rely on one another to assist with projects, a mutually beneficial arrangement considering that artists tended to be highly specialised in certain genres.

Frans Francken specialised in works with religious and history themes and produced a large number of small cabinet paintings. These often showed more esoteric subjects or genre scenes from his own imagination. Francken is known to have painted figures for artists like Bartholomeus van Bassen and to have collaborated with other painters such as Abraham Govaerts, Hendrik van Steenwyck the Younger, Alexander Keirincx, Josse de Momper and Pieter Neefs the Elder.

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. Brueghel returned to Antwerp after the death of his father in 1625. This same year, while still in his mid-20s, he was to take over the operation of his father's large workshop. His most notable students included his son Abraham as well as his nephew Jan van Kessel.

Francken and Brueghel are known to have collaborated on a few works in the 1630s, after Brueghel inherited his father's studio and before Francken's death in 1642. Their practice was consistently that of Francken providing the staffage and Brueghel the landscape and any still life elements.

The Madonna and Child with St Anne and St John the Baptist, surrounded by a Flower Garland

21½ x 16½ inches (54.6 x 41.9 cms)

Signed lower right of the cartouche: 'ffranck'

PROVENANCE: With Galerie Sanct Lucas, Vienna,
Private Collection, Vienna,
With Newhouse Galleries, New York,
Mr. and Mrs. F. Howard Walsh, Fort Worth, TX,
Walsh Family Art Trust.

NOTE: Frans Francken the Younger and Jan Brueghel the Younger frequently collaborated on paintings of this type with a Catholic image at centre, painted by Francken, and a floral garland surrounding it, painted by Brueghel. This painting is an especially fine example of their collaborative works, which were popular in their native Antwerp, a Catholic center. The iconographic tradition for this imagery comes from a centuries-old tradition of adorning Christian statues with floral wreaths on feast days.





FRANS FRANCKEN II

Antwerp 1581–1642

Flemish School

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

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

Judith and Holofernes

Oil on Copper

13¹/₄ x 19¹/₂ inches (33.5 x 49.5 cms)

Signed on the chair: 'DiY FRANCKEN IN' and again lower right: 'D...FRANCKEN'

PROVENANCE: Dobiaschofsky Auktionen, Bern, 27 April 1967, lot 212,
Private collection, Switzerland.

NOTE: "The Lord has struck him down by the hand of a woman." (Judith 13:15)

The slaying of Holofernes by the Old Testament heroine Judith grew in popularity during the late Renaissance and reached its apogee in the Baroque period. The story, with its themes of bravery, sex, and murder lent itself well to the high drama and tenebrism championed by Caravaggio and Artemisia Gentileschi in the early 1600s. Typically, the scene is either represented with Judith in the act of beheading Holofernes, or just after, holding the tyrant's head. Many such depictions have the figures fill the picture plane, making the macabre violence as close and immediate as possible.

Francken has clearly understood this motif, but he could not resist including elements of landscape and still life in the right-hand third of the painting; a composition typical of the artist. Here the narrative is fleshed out more fully. We see the camp of the Assyrian army in the background, the men sitting by their campfires preparing to storm Judith's city of Bethulia the next morning. The remains of a banquet for two lies in disarray atop a table where Holofernes gorged himself, encouraged by the wily Judith.

Judith's plan was to leave her city under the cover of darkness dressed in her finest clothes and seduce her enemy. She would eat and drink only what her maidservant had brought and wait until the lustful Holofernes had been overcome with wine. Now Francken shows her drawing the sword that Holofernes has foolishly left by his bed. She readies to strike the general while her maidservant holds an open bag to carry away Holofernes' severed head. Soon they will steal away into the night back to Bethulia as the leaderless army disintegrates.

Angela Jäger of the RKD, Den Haag, has confirmed the authenticity of the work, which is registered there as having been painted solely by Frans Francken II.

CIRCLE OF MARCUS GHEERAERTS THE YOUNGER

1561–1636
English School

Marcus Gheeraerts the Younger was brought to England as a child by his Flemish father in 1568. He found early success painting in the court of Elizabeth I during the 1590s with some help from other Protestant Flemings who had likewise fled from Antwerp during the Dutch revolt. He married Magdalena de Critz, the sister of another expatriate Flemish painter, John de Critz (1551–1642).

It has been suggested by Roy Strong that Gheeraerts travelled to Antwerp for his training in the company of the portrait miniaturist Isaac Oliver (1556–1617) where they were influenced by the portrait style of Frans Pourbus the Elder (1545–1581). On his return to England Gheeraerts led a “revolution” in English portraiture. As Strong describes, Gheeraerts introduced increased naturalism, tonality, and enhanced the modelling of his sitters. He could also produce large scale portraits by relying on canvas rather than panel, which up until then had been the convention in England.

Among Gheeraerts’s regular clientele was Sir Henry Lee a great champion of the artist. Gheeraerts also painted Queen Elizabeth and the Earl of Essex Robert Devereaux. In the Jacobean era he painted Queen Anne, Lady Scudamore and Lady Jermyn in charming and often remarkably intimate portraits. His works can be found in many historic houses around Britain and abroad, with some of the best and most important examples lining the walls in London’s National Portrait Gallery.

A Portrait of a Girl of 5 years feeding a white Rabbit

Oil on Panel

13³/₄ x 10⁵/₈ inches (35 x 27 cms)

Inscribed upper right: ‘etatis sua 5’

PROVENANCE: Collection of the late Lt. Col. Guy Blewitt D.S.O., M.C. (1884–1969),
By descent to the previous owner.

NOTE: The Latin inscription states that the young sitter is 5 years old and the lace ruff and pinned bonnet help to date the portrait to *c.*1600. The cap delightfully decorated with strawberries and grapes is perhaps a padded cap meant to shield the child’s head should she fall.

A full-length portrait of a boy aged 2 by Marcus Gheeraerts the Younger at Compton Verney dated 1608 provides a useful comparison to the present work. In both of these portraits, and in other paintings of children by Gheeraerts, pets such as rabbits, birds, and dogs occasionally appear. Their symbolism is not entirely clear, but the inclusion of animals may indicate the innate innocence of the children. They may also of course represent real-life pets which the children doted on. In our portrait the child cradles the white rabbit and holds out parsley for it to nibble on. A depiction of a living rabbit during a period replete with hunting and game pictures is rather rare and refreshing to see.





ABRAHAM GIBBENS

active 1629–1635

Flemish School

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

A Still Life of Fish including Carp, Perch, Pike, dried and smoked Herrings hanging from Nails with a Dish of Crayfish resting on a Stone Mortar, all placed on a Stone Ledge

Oil on Canvas

34½ x 44⅛ inches (87.5 x 112 cms)

Signed and dated lower edge: 'Abiah Gibbens f. 163.'

PROVENANCE: Private Collection, UK.

LITERATURE: E. Coatalem, *La Nature Morte Française au XVII siècle*, Dijon, 2014, illus. p. 174 (as 'Nature morte aux Poissons').

NOTE: Fred G. Meijer refers to a still life of fish by Gibbens, signed and dated 1635, which he describes as the pair to a large canvas still life of fruit. That still life of fruit, one of only three known signed works by Gibbens, is likely the large canvas that appeared at Sotheby's, London, 8 December 2005, lot 239 and later at Leclere Maison des Ventes, Marseille 12 October 2016, lot 12. The dimensions of the present painting are identical with the above-mentioned fruit still life and the two could feasibly make up the pair referred to by Fred Meijer.

The stone mortar, which has been delightfully repurposed by Gibbens to hold crayfish, is of a typically Spanish design. The inclusion of this object suggests Gibbens may have produced this picture in the Spanish Netherlands.

GASPAR VAN DEN HOECKE

Antwerp 1585–c.1648

Flemish School

Gaspar van den Hoecke was a Flemish Baroque painter of flowers, still-life, small devotional cabinet paintings, and larger historical and religious paintings. In Antwerp he painted much in the style of his contemporary Frans Snyders — big kitchen scenes filled with game, fruit and vegetables were very much to his taste and he produced numerous examples of such pictures. These seem to have disappeared or, more likely, to have been re-attributed to Snyders and his studio. Such large still-life compositions were very popular with the wealthy Burghers of Antwerp and Brussels. Snyders, in turn, was clearly influenced by Rubens, whose flamboyant style proved so influential to van den Hoecke and many of his contemporaries.

Gaspar van den Hoecke was the father and teacher both of Robert and Jan van den Hoecke, as well as Justus van Egmont. Little is known of his early life, although he became a pupil of Juliaen Teniers in 1595 and was a member of the Antwerp Guild in 1603. He married Margriet van Leemputte, who died in childbirth in 1621, having given him four sons. The artist subsequently married Marguerite Musson, with whom he had a further three sons.

Croesus before Cyrus

Oil on Copper

19¹/₂ x 26³/₁₆ inches (49.5 x 66.5 cms)

Stamped verso with the panel-maker's mark of Pieter Stas

PROVENANCE: Anon. sale, Sotheby's, London, 6 July 2006, lot 156,
Private Collection, UK.

NOTE: As told by Herodotus, having defeated King Croesus in battle, Cyrus, depicted here riding a white charger, condemned his enemy to be burned alive. Croesus prayed to the god Apollo, who responded by gathering storm clouds above the pyre to extinguish the flames and thus save Croesus. His eventual fate appears to have been less brutal; he became attached to the Persian court and was later given a governorship in Mesopotamia.

Croesus was the king of Lydia; what is today the western half of Asia Minor. His vast wealth is legendary and it is interesting to note in van den Hoecke's picture that he has been stripped of his crown, which lies on the ground nearby, and almost all of his clothes. To further emphasise his fall, Croesus is here surrounded by fabulously dressed Persians in turbans and furs.

Apart from his wealth Croesus is perhaps best known for his conversation with the Greek statesman Solon, who lectured Croesus that good fortune rather than great wealth was the basis of happiness. With the rainclouds appearing above Croesus's head and his rich clothes abandoned, Solon's point seems particularly valid at this moment.

Typical for Gaspar van den Hoecke, the richly coloured details of this scene are further enhanced by the luminous background of the copper plate which, in turn, has also served to keep the painting in remarkable condition. The Stas maker's mark on the verso is consistent with that of the Antwerp mark post 1610.





MELCHIOR D'HONDECOETER

Utrecht 1636–1695 Amsterdam
Dutch School

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

Hondecoeter seldom departed from the subject matter of depicting wildfowl, poultry and other exotic species, including African cranes, sulphur-crested cockatoos, parrots, and guineafowls. He was acknowledged even in his own lifetime as the master of Dutch bird painting and still lifes of game. The latter consist typically of dead game with hunting equipment such as rabbit traps and hunting horns, which proudly display the take at the end of a good day's hunting.

A natural draughtsman with brilliant powers of observation, Melchior excelled at catching the movement of birds. He often included turkeys or cockerels duelling or birds of prey flying in to attack, which added considerably to the drama of his work. One of his most interesting innovations was to cut off plants or birds at the edge of a painting, a technique that greatly increases the feeling of naturalness.

Melchior's works were highly regarded in late seventeenth century Holland and were to greatly influence many of the 18th century painters of the same genre. Among his many patrons was Stadtholder Willem III who commissioned Melchior to paint his menagerie at Het Loo.

A Still Life with a Partridge, Finches and Hunting Equipment on a Stone Ledge

Oil on Canvas

23 x 18⁷/₈ inches (58.5 x 48 cms)

Signed lower left: 'M d hondecoeter'

PROVENANCE: The collection of Anita Dellborg (1929–2022), Gothenburg,
By family descent to the previous owner.

NOTE: In its exquisite painterly quality as much as the colour scheme, this hunting still life, executed ca. 1670, demonstrates Melchior d'Hondecoeter's outstanding skills as a painter of birds and bird hunting. His virtuoso technique allows for a precise identification of the variety of birds propped up against a stone plinth in the open air: a partridge, a chaffinch, a great tit and a red robin. They are surrounded by attributes of the hunt: a horn, a bright green velvet bag, a rabbit net and a falcon hood.

Hondecoeter often re-used motifs from his earlier work; the hunting accoutrements he clearly owned and used repeatedly, even the game birds can be seen identically positioned in several other of his works, but it is rare to come across such a successful composition and choice of colours: The green of the hunting bag, the blue cloth around the stakes, the pale red of the robin and the mauve tassel veritably 'sing' together! The signature on the stone ledge is large and clear, which is not always the case as the artist signed many of his works in pale colours that have since become so transparent as to be almost invisible.

The painting belongs to the group of hunting still lifes from the 1660s, such as those in the Rijksmuseum and in Museum Boijmans van Beuningen, Rotterdam (see M. Rikken, 'Melchior d'Hondecoeter: Painter of Birds', 2008, pp. 15-17, figs. 12-14), in which the game is placed in the foreground with a vista opening beyond. Striking in these compositions is that the choice of game never appears to be haphazard. Rather d'Hondecoeter combined specific species of birds to create elegant compositions, obviously to reach out to the most prestigious group of collectors of the time.

This painting is recorded in the RKD under no. 66252, albeit with a suggestion of a slightly later date of circa 1670. It is inscribed on the reverse with the number "4237", presumably a collection number. Its authenticity has kindly been confirmed by Dr Fred G. Meijer and Joy Kearney on the basis of a high-resolution digital photo.

This work will be included in the forthcoming catalogue raisonné being prepared by Joy Kearney.

SIR PETER LELY

1618–1680
English School

Peter Lely was born at Soest in Westphalia and trained in Haarlem. Although of Dutch origin, he spent almost all his career in England, arrived in or around 1643, and became naturalised as an English subject in 1662. Lely began his painting career in England by working on figure compositions in landscapes, but soon turned to the more profitable field of portraiture. Fortune smiled on him, for within a few years of his arrival in England some of the best portraitists had disappeared from the scene; Van Dyck and William Dobson died in 1641 and 1646 respectively, and Cornelis Johnson returned to Holland in 1643. Soon Lely was the most fashionable portrait artist in England.

Amongst his many portraits, Lely is known to have painted Charles I and his children, Oliver Cromwell and his son Richard, and other leading figures of the Interregnum, but he is associated chiefly with the Restoration Court of Charles II. He was made Principal Painter in Ordinary to Charles II in 1661 and was able to enjoy a lavish lifestyle, some of which is described in Samuel Pepys' diary: 'a mighty proud man he is, and full of state.'

With the aid of his assistants he maintained an enormous output. His portraits of serene, glamorous ladies and regal courtiers have created the popular image of Restoration England. He was a fluent and lively colourist and had a gift for impressive compositions. Van Dyck's legacy passed to Lely who completely dominated portraiture in his time. During his career Lely amassed one of the finest collections of Old Master drawings which are today identifiable by his distinctive PL monogram stamp.

Portrait of Edward Reynolds, Bishop of Norwich (1599–1676), in a Black Coat with a white Collar and a Skull Cap, in a painted Cartouche

Oil on Canvas

29⁷/₈ x 24⁷/₈ inches (76 x 63 cms)

PROVENANCE: (Possibly) private collection, England, mid-19th Century (according to an inscription on the stretcher of Francis Leedham, an important picture liner, active 1827–1858), Heineman Galerie, Munich, between 1872–1938 (according to a label verso), Private collection, Netherlands.

NOTE: This recently discovered portrait by the renowned painter Sir Peter Lely is the original version of a portrait which belongs to The Royal College of Physicians (called 'Studio of Lely'). In the College's portrait the sitter has traditionally been identified as William Harvey (1587–1657) the celebrated English physician.

However, this identification has been called into question due to physiological differences between the sitter and definitely known images of Harvey, such as a portrait by an unknown artist in the Royal Society (RS.9274). Moreover, stylistically the present portrait can be dated to c.1670, while Harvey died in 1657. The cartouche is also typical of Lely from around 1670.

The identity of the sitter is rather Edward Reynolds, Bishop of Norwich (1599–1676). The sitter's identity can be claimed from a portrait miniature in the Carnegie Museum of Art, which appears to have been copied from the present picture (see fig. 1). The manner of dress is typical of a clergyman from this time. A version of the portrait (current location unknown) is recorded in the Heinz Archive as belonging to the Brewster family who lived in Wrentham Hall until 1797, only 45 miles from Norwich. It is possible that this is a third large-scale version of this portrait, or it could perhaps be the present picture.

Born in Southampton, Edward Reynolds had a lifelong career in the Anglican Church starting as Preacher at Lincoln's Inn. Rising through the ranks of the clergy he was made vicar of St. Lawrence Jewry in London from



Figure 1: School of Thomas Flatman (1635 – 1688), *Miniature Portrait of Edward Reynolds, Bishop of Norwich (1599-1676)*, gouache on card, 8.1 x 6.35 cm, Carnegie Museum of Art, Pittsburgh.



1645–1662 and was made a dean of Christ Church College Oxford in 1648. During the Civil War Reynolds allied himself politically with the Presbyterian faction and was ejected from Oxford for this stance, although he was known to be moderate in his religious beliefs. The diocese of Norwich was abolished during the Cromwellian period and once it was reinstated in the Restoration Reynolds was consecrated as bishop on 13 January 1661 and retained the position until his death. As an Anglican Reynolds was able to marry and had a son Edward, who also joined the church, and a daughter Elizabeth.

Portrait of Edward Reynolds exhibits Lely's utter mastery of the medium and the portrait genre. Thin, creased skin over the forehead suggests the shape of the bones beneath while slick highlights indicate alert, watery eyes. Dry brushwork, confident flourishes, and diagonal hatching over the skin are typical of Lely at his best in this late period. A similar portrait from this period, also of a bishop and also with a painted cartouche, is *Simon Patrick, Bishop of Ely*, c. 1668 in The National Portrait Gallery, London (NPG 1500).



JACOB FRANSZ VAN DER MERCK

Circa 1610–1664

Dutch School

Born in s'Gravendeel near Dordrecht in the early 17th century van der Merck appears to have begun his career in Delft in 1631. By 1640 he had moved back to Dordrecht, where he was a member of the Guild before marrying in The Hague, where he was also a Guild member, and moving there in 1649. He was established and working in Leiden from 1658 and until his death in 1664.

Van der Merck specialised as a portrait painter, though he also executed a few paintings of exotic birds and interior scenes. A specialty of his were small full-length portraits of sitters in splendid clothes against stark backgrounds.

A Portrait of a Gentleman standing, full Length, dressed in black Robes with a square lace Collar, holding a Kerchief

Oil on Canvas

20⁷/₈ x 14¹/₂ inches (53 x 36 cms)

Signed indistinctly lower right

PROVENANCE: Heydon Grange, Norfolk.

NOTE: This portrait of a handsomely dressed gentleman is a typical example of the work of van der Merck. His full-length portraits tend to show a supremely confident man or woman against a plain background standing in a swaggering posture, with feet pointing at angles and a hand on the hip, a pose fashionable in portraits throughout the 17th century.

While our portrait likely represents a particular individual, some of these full-length works by van der Merck show cavaliers and extravagantly dressed ladies, which are presumably imaginary sitters, such as *Cavalier with a Hat* in The Hermitage, St. Petersburg. Rather than a cavalier, our sitter is perhaps a wealthy burgher and wears sombre black clothing, though undoubtedly of fine cloth. A considerable number of paintings executed in this manner are dated to the 1630s and early 1640s, near the beginning of van der Merck's career, and so we may tentatively date our work to this period.

THE MONOGRAMMIST HDB AND FRANS FRANCKEN II

The former active 1629 and the latter Antwerp 1581–1642 Antwerp
Dutch School

Little is known about this early flower painter. The Monogrammist HDB worked in Antwerp and was evidently much influenced by the works of the numerous great flower painters working in the city at that time. The works of Andries Daniels (active 1599–c.1640) are stylistically extremely close and it is likely that the two artists worked together.

A Still Life of Flowers including Roses, Tulips, Daffodils and Irises in a Vase Decorated with Scenes from Mythology

Oil on Panel

17 x 13¹/₂ inches (43.2 x 34.3 cms)

Signed with Initials and Dated: 'HDB / 1629'

PROVENANCE: Collection of Dr Ludwig Mond (1839–1909),
By descent to William F. A. Mond (1928–1999), Wiltshire.

NOTE: It has been suggested by Dr. Fred G Meijer that the Monogrammist HDB and Andries Daniels worked together very closely. There is a distinct similarity in their manner and compositions. Perhaps the anonymous HDB was a pupil of Daniels working in the same studio. One piece of evidence to support this theory is a flower still life by Daniels which features the same vase as seen in the present painting (see Fig. 1). Fred Meijer has suggested that the former work is a collaboration between Daniels, who painted the flowers, and Frans Francken II, who painted the vase. At Meijer's suggestion we can safely attribute the vase in the present painting to Francken as well. Only one other work by the Monogrammist HDB is known (National Gallery of Art Washington, accession no. 2003.140.1) and this third work is also a collaboration with Francken. This makes the present painting an important addition to the artist's oeuvre.

During the 17th century there was a great degree of specialisation in the flower still life genre and it was common for flowers to be painted by one artist and any figurative element (e.g. a vase or the central area within a garland) by another, as was often the case between Daniels and Francken. The scene on the vase in the present painting could depict The Battle of the Lapiths and Centaurs. The flowers include flaming tulips, roses, hollyhock, daffodils, snakes head fritillary, forget-me-not, and several varieties of anemone, while spring snowflake and apple blossom are dotted around the periphery.

Dr Ludwig Mond, to whom this painting belonged, was born in Kassel, Germany, in 1839. He studied chemistry and in 1873 moved to Britain where he participated in several highly successful ventures in the field. Most notable was his discovery in 1890 of an efficient method of refining nickel. He later founded the Mond Nickel Company. Mond was also a social pioneer and was among the first of the great capitalists of the era to offer paid holidays and welfare benefits to his employees. He was a member of the Royal Society and during his lifetime was greatly honoured by his peers in the scientific community.

At Mond's death he donated much of his collection of Old Master paintings to London's National Gallery. Among these were the so-called Mond Crucifixion by Raphael, as well as works by Titian, Palma Vecchio, Lucas Cranach the Elder, Carlo Crivelli, and Fra Bartolomeo.

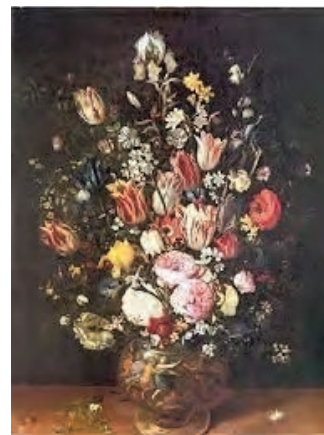


Fig 1. Andries Daniels and Frans Francken II, *Bunch of Flowers in a Decorated Metal Vase*, c.1625, oil on panel, 60.5 x 45.8 cm, present location unknown.





WORKSHOP OF DANIEL MYTENS THE ELDER

1590–1648
Dutch School

Daniel Mytens probably began his career in Antwerp but at an early age travelled to London. Here he was quickly accepted by royalty and nobility and gained a fine reputation. He was to execute various commissions for King James I and later worked extensively for his son Kings Charles I. On 30 May 1625 Mytens was elected official court painter, a position which he held until 1632 when he was superseded by Anthony van Dyck.

Mytens later returned to the Hague and the art historian Houbraken notes that he was commissioned to paint the ceiling of the Town Hall of that city. King Charles I's Collection contained twelve paintings by the artist.

A Portrait of Henry de Vere, 18th Earl of Oxford (1593–1625), in a Silver embroidered black slashed Doublet and Hose, standing, full Length, on a Persian Carpet, his Rod of Office propped against a draped Table

Oil on Canvas
24 x 15¹/₃ inches (62 x 39 cms)
with inventory number lower left: '279'

PROVENANCE: Collection of The Marquess of Lothian,
Christie's, London, 19 October 1951, lot 47 (as 'a Nobleman'),
Sotheby's, Amsterdam, May 1999,
With Rafael Valls Ltd. until Nov. 1999,
Collection of Mrs Barbara Overland.

LITERATURE: R. Strong, 'Tudor & Jacobean Portraits', 1969, London, Vol. I, p. 240, no. 950 (as 'a small version' of the Wakehurst picture)

NOTE: This is a replica of the full-scale portrait by Mytens in the collection of Lord Wakehurst (see Strong, under Literature, reproduced Vol. II, fig. 477).

A courtier and soldier, de Vere inherited his title in 1604 at the tender age of eleven at the death of his father who left him with no estate. Despite a chronic lack of funds, he was described as 'very debauched and riotous'. His mother Elizabeth Trentham complained he was led astray by bad company 'of noe worth, but extremely needy, and beggarly in his state, and noe lesse dissolute and prodygall in his life'.

Upon the death of this mother in 1613, the young man finally had the funds for a foreign tour. He travelled to Brussels, from there through France to Venice and on his return to London was granted the hereditary office of Lord Great Chamberlain. De Vere appears to have gained some reputation for military ability while abroad. In 1620 he fought in the Palatinate phase of the Thirty Years War against Spain and the following year he was elected to the King's Council of War.

It was around this time that de Vere made an enemy of James I's favourite George Villiers, 1st Duke of Buckingham. De Vere was sent to the Tower of London for several weeks for injudicious words about the proposed match of Charles I with the Catholic Infanta Maria Anna of Spain, a choice put forward by Villiers. De Vere seems to have been rather hard-headed as he was imprisoned a second time in the Tower, this time for twenty months, for complaining bitterly about Villiers' influence over the King.

De Vere's fortunes changed after he was released in December 1623. He married the beautiful and wealthy Lady Diana Cecil who brought him a fortune of £30,000. Tragically, he died the next year from a fever contracted in Flanders during another campaign in the Thirty Years War.

GERRIT POMPE*c.1645-c.1700*

Dutch School

Little appears to be known about the early life of Gerrit Pompe though he may have studied under Jacob Gerritsz. Loef in his native Enkhuizen or nearby Hoorn. Pompe moved to Rotterdam in 1689 where he was a pupil of Ludolf Backhuizen. Pompe's work was strongly influenced by Backhuizen as seen in his rendering of water and his marines are characteristically imbued with dramatic lighting. He was also extremely adept at depicting rigging and sails, perhaps in part due to his previous career as a silk merchant in Enkhuizen.

A Dutch Marine Scene in the Harbour of Amsterdam with shipping including a Man-o-War and a State's Yacht flying the Flag of the Dutch East India Company

Oil on Canvas

37 x 48^{7/8} inches (94 x 124 cms)

Signed lower right and dated: 'G Pompe 1690'

PROVENANCE: Private collection, Spain.

NOTE: This harbour scene shows a bustling Dutch port with a man-o-war and a states yacht setting sail as sloops and rowing boats mill around to ferry sailors and supplies. A grand Dutch warship at the centre of the composition is flying the Dutch flag at the bow, atop its masts, and as ensign at the stern. The plaque at the stern shows the Orange lion over crossed anchors, the insignia of the Dutch Royal Navy. The ornate states yacht following behind also flies the Dutch colours and its ensign flag has the crossed anchors of the navy.

The ship to the far right of the composition with its elaborately decorated bow is flying a Dutch East India Company flag. The addition of the letter A to the distinctive VOC monogram shows that this ship is from the Amsterdam branch of the Verenigde Oostindische Compagnie now returned to its home port.

Pompe's characteristic skill in representing shipping, with particular attention paid to rigging and sail cloth, is revealed in this well-preserved piece. The dozens of wooden blocks in the warship's taught rigging have been painstakingly painted. The warship's bowsprit is furled as is the main mast, while the fore and mizzen mast sails have caught the wind, allowing the ship to slowly and carefully exit the narrow estuary.





ADAM PYNACKER

Schiedam 1622–1673 Amsterdam
Dutch School

Adam Pynacker was born in Schiedam in 1622, spending the majority of his life there and only moving to Amsterdam in 1661.

According to Houbraken, Adam Pynacker was supposed to have spent some three years in Italy, circa 1645. His first teacher was probably his father, a glass painter from Kerckhoven. Like his father, Adam was a wine merchant for a short while and through this job he would have met the Delft artist Adam Pick who encouraged him to start painting. Pynacker is recorded briefly in Delft between 1649 and 1657. In 1658 he married the daughter of Wybrand de Gheest and converted to Catholicism. After twelve years in Amsterdam, he returned to his home town where he remained until his death. He specialised almost exclusively in Italianate landscape painting, the primary inspiration being the work of Jan Both whose paintings he is known to have studied. Pynacker also painted a number of Mediterranean scenes, though these are seldom identifiable.

Pynacker preferred brighter colours to Jan Both, often introducing sharp blues and reds rather in the manner of Nicholas Berchem. Pynacker's most easily recognisable characteristics are in his treatment of foliage and vegetation, which give some of his paintings an almost surreal effect. He closely observed and meticulously rendered details of shiny, glossy and often wildly contorted trees and plants, some of which are individually picked out by shafts of light in the foreground. He is esteemed as one of the most imaginative and romantic of the Dutch Italianate landscape painters.

Shepherds by a Bastion

Oil on Panel

12 x 14 inches (32 x 37 cms)

Signed with Monogram 'AP' lower Right

PROVENANCE: Galerie Sanct Lucas, Vienna,
Dorotheum, Vienna, 3 December 1970 , Lot 102,
Private Collection, Austria.

LITERATURE: L. Harwood, Adam Pynacker (c.1620–1673), Monographs on Dutch and Flemish Painting, Doornspijk, Vol. VII, Doornspijk, 1988, p. 48, cat. no. 11, (illus. pl. 11).

NOTE: Laurie Harwood writes that this early picture almost certainly belongs to Pynacker's body of work from the 1640s and cites 1649 as being the most likely year. This suggests that Pynacker painted the present work almost as soon as he returned from his three-year trip to Italy, his mind fresh with inspiration and full of the Italianate scenery and light. Harwood refers to features in Pynacker's early paintings which suggest an intimate and first-hand knowledge of the flora and scenery of Southern Europe.

PIETER GERRITSZ. VAN ROESTRATEN

Haarlem 1630–1700 London
Dutch School

A Dutch painter of still-life and genre scenes, Pieter Gerritsz. van Roestraten was apprenticed to Frans Hals in Haarlem until 1651 and married his former master's daughter Adriaentje in 1654. Figurative works by Roestraten are rare, but he is known to have emulated Hals's style of portraiture and some early works depict genre scenes of peasant life influenced by Jan Steen and Gerard ter Borch.

Roestraten had moved to London by 1666 and he quickly fell in with the community of Dutch and English artists including Sir Peter Lely who introduced him to King Charles II. In England, Roestraten concentrated his efforts on still lifes, developing a new kind of still life not before seen in the country which often included precious objects like china, plate, glass, goblets, and silver and ivory tankards. These works were inspired by the *pronkstilleven* (ornate still life paintings) being produced at that time in the Netherlands, which had not yet arrived in England. They allowed Roestraten to display his remarkable skill at rendering different textures, particularly that of silver, for which he was much praised. His works were eagerly collected by his English patrons and can today be found in the Royal Collections at Buckingham Palace and Hampton Court.

A Still Life with a Violin, a Yixing Teapot, a Silver Clock and other precious Objects

Oil on Canvas

23¹/₄ x 28¹/₄ inches (59 x 72 cms)

Signed on the parchment: 'P Roestraten'

PROVENANCE: The Hellier Collection, The Wodehouse, Wombourne, Staffordshire.

EXHIBITED: County Museum, Warwick, 1968.

NOTE: Teapots and Chinese tea ware are one of the most common motifs in Roestraten's still lifes. The teapot in the present picture appears to be a Yixing teapot. Made from the renowned red zisha clay of the region, this object would have been imported by the Dutch from China at great cost, as would the tea, the consumption of which was a rapidly growing fashion in Europe in the latter half of the 17th century. Charles II's wife, Catherine of Braganza, is often credited with popularising tea in England, and the drink was soon associated with social distinction and polite culture. The gilt-metal mounts were likely added in Europe, and an identical teapot appears in a work by Roestraten in the collection of Sheffield Museum.

Many objects in Roestraten's paintings recur throughout his oeuvre, which suggests that at least some may have belonged to the artist himself. Pomanders, and gold, silver, and porcelain pots and urns are quite common. The elaborate silver and mahogany clock with a cherub and winged hourglass is significantly rarer and is a particularly curious and beautiful object. It has been suggested it might be a lost work by the great Italian sculptor Francesco Fanelli. Roestraten skilfully combines these objects into a single, harmonious, composition to create a medley of pleasing textures and associations with luxury and the exotic.

According to Hellier family legend, the violin seen in Roestraten's painting is said to be the eponymous Hellier Stradivarius, which is now in the care of the Stradivari Foundation in Cremona. However, we are reliably informed by string instrument expert Tom Woods that the depicted violin, with its noticeably arching front and back, is more reminiscent of instruments produced in the style made popular by the famous Austrian violin maker Jacob Stainer (circa 1617–1683). Stainer's violins, produced from the 1630s, were held in the highest esteem and influenced many other European schools of violin production as late as 1800. However, towards the 1840s his style of violin making had become almost extinct, eclipsed by that of another master luthier, Antonio Stradivari from Cremona (1644–1737).



Etatis Suae 62. j 6 46.
Rotius. f.



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, although 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 Friesians 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. For this reason he has often been compared to Bartholomeus van der Helst. Some of his patrons were also painted by the other well-known Friesian 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, which may have helped him secure this prestigious commission.

Rootius' breakfast still-lives, often painted on a table or on a ledge with a white cloth against a light background, belong to the monochrome 'banketje' group of artists working around Pieter Claesz. and Willem Claesz. Heda.

A Portrait of an elderly Lady

Oil on Panel

26½ x 20½ inches (67.3 x 52 cms)

Inscribed, signed and dated: 'Aetatis Sue . 62 . 1646 / Rotius . fc'

PROVENANCE: Private Collection, UK.

NOTE: Rootius was 22 years old when he painted this portrait and it appears to be one of his earliest dated works, the first being a self-portrait with his wife and eldest child dating from 1645.

Thanks to the inscription giving both the age of the sitter and the date which the portrait was painted, we can work out her birth date of around 1584. It is tempting to speculate as to the identity of the sitter. She is probably a citizen of Hoorn and was perhaps a family acquaintance, given that Rootius's reputation as an artist would have been slight at this stage in his career.

The sitter wears a black cowl, which suggests that she is a widow, and a small unobtrusive ruff. By the 1630s ruffs were falling out of fashion in Europe and were being replaced with linen or lace collars. While the enormous 'cartwheel' ruffs were rarely seen from this point, more modest varieties persisted among the older generations into the 1640s.

SALOMON VAN RUYSDAEL

Naarden c.1600–1670 Haarlem
Dutch School

Salomon van Ruysdael was the father of Jacob Salomonsz. and the uncle of Jacob van Ruisdael. He resided in Haarlem for virtually his entire life and entered the Guild there in 1623. His teacher is not known, although the influence of Esaias van de Velde (who practised in Haarlem from 1610 until 1618) is apparent. Salomon's early work also has an affinity with his contemporary, Jan van Goyen, in that they both chose a modest subject matter of flat dune landscapes with trees, rendered in restrained tonalities. Salomon was also influenced by Jan Porcellis. Salomon was notable for his subtle use of colour and adeptness at achieving a natural atmosphere in his paintings.

Salomon's output was diverse and among his subjects he painted some town views in winter, beach scenes and even a number of proficient, albeit rare, still lifes, generally incorporating dead birds. Salomon attracted many followers, including a number of fellow Haarlem artists such as Wouter Knyff, Willem Kool, Frans de Hulst and Cornelis van der Schalcke. It is also likely that he trained his son Jacob Salomonsz. as well as his nephew Jacob van Ruysdael.

A River Landscape, with Figures in Boats casting a Fishing Net

Oil on Panel (tondo)

15¹/₅ inches (38.5 cms diameter)

Signed and Dated 'S.VR/ 1635' lower left

PROVENANCE: Sale, Brussels, 17 May 1923, lot 87,
With P. de Boer, Amsterdam,
With Dr. H Schäffer, Berlin,
Possibly, Private Collection, Hamburg,
Sale, Galerie Commeter, Hamburg, 27 April 1940, lot 30,
With Kunsthau Malmedé, Cologne, 1940 (according to an RKD mount),
Sale, Charpentier, Paris, 3 December 1959, lot 23,
Sale, Tajan, Paris, 24 June 2004, lot 26.

LITERATURE: W. Stechow, Salomon van Ruysdael, Berlin, 1938, p. 79, no. 78
W. Stechow, Salomon van Ruysdael, Berlin, 1975, p. 79, no. 78

NOTE: This is a typical early work by Salomon van Ruysdael in his so-called 'tonal phase' which spans c.1632–40. Many of his pictures from the 1630s are stylistically and thematically similar to his contemporary Jan van Goyen. It was during this period that both artists used a subtle palette of greys, greens, yellows, blues and browns to depict their landscapes, creating a harmonious effect. Riverbanks were a popular subject and the subtle diagonal composition provided by the foliage gives the viewer a sense of distance.

A similar, though rectangular, painting from 1635 hangs in the Louvre (RF 1950 48), albeit with a ferry scene represented in place of the fishermen in the present picture.





ATTRIBUTED TO AEGIDIUS SADELER II

1570–1629
Flemish School

Aegidius Sadeler was born in the Flemish city of Antwerp into one of the most renowned families of engravers in Northern Europe during the late Renaissance period. At least ten Sadelers worked as engravers in cities around the Spanish Netherlands, Germany, Italy, and Austria. The family specialised in high quality reproductions of paintings by contemporary artists and Aegidius in particular seems to have known dozens of the most eminent artists of the day. Aegidius appears to have been one of the few members of the family to have also painted in oils.

Generally considered to have been the greatest of the Sadeler dynasty, Aegidius trained in Antwerp but moved frequently, working in Cologne, Munich, Rome, Verona, and Venice. In this last city he is known to have engraved the works of Barocci, Titian and Tintoretto, a mark of his skill and the high regard in which he was held by the local artistic community. In 1597 after a trip to Naples he moved to Prague, where he is recorded as having lived for some time in the house of Bartholomeus Spranger, engraving the latter's works as well as those of Roelandt Savery. Sadeler spent the rest of his life in the city occupying a fruitful position in the employ of Emperor Rudolf II (1552–1612). His role in the spread of artistic ideas across Europe had a marked effect on Western art history, as did his most eminent pupil, the engraver Wenceslaus Hollar.

The Vladislav Hall at the Castle of Prague

Oil on Panel

15³/₅ x 33 inches (39 x 84 cms)

NOTE: This interior scene shows Vladislav Hall in Hradcany Castle, Prague, as it was in 1607. Sadeler made a print of this scene (engraved over two plates) that includes the hall's vaulted Gothic ceiling from which the present picture, as well as several other painted versions, appears to derive. The hall is filled with merchants and traders who bow, jostle, and haggle with one another. In the left foreground appears to be an art dealer's stall, and it is tempting to think that the man offering a painting to a client might be Sadeler himself. Other stalls sell silver, objets d'art, vases and hunting equipment.

While the scene has often been described as an 'annual fair', the Latin inscription on the print makes it clear that at this point in time the hall was in use as a regular market place where you could find '... all types of booths or if you prefer shops, and permanently placed above are wooden structures which form a surround, the capacious space is extensive, suitable for both leisure and business.'

Sadeler dedicated the print to his patron Christoph Popel von Lobkowitz (1549–1609). Lobkowitz was a member of an ancient Bohemian noble house and was a powerful politician and diplomat at the court of Prague. As Chief Steward of Bohemia one of his duties was to welcome visiting dignitaries to the court, which might explain the delegation of Turks clustered together in the centre of the hall.

JACOB SCHALCKEN

Active The Hague 1683–1686 and again until 1733
Dutch School

Jacob Schalcken began his career as a pupil of his uncle Godfried Schalcken (1643–1706). In 1717 he was elected to the Guild of St. Luke in The Hague, where he appears to have lived for his entire life.

Schalcken was to paint portraits, some genre scenes, and especially candle-lit scenes like those of his uncle. Nocturnes were extremely popular in the Dutch Republic and on occasion Godfried Schalcken copied the figures from nocturnes by other European artists including Rubens, Jacopo Bassano, and El Greco. The young Jacob would surely have been exposed to the greats of the European Baroque in his uncle's studio through prints of their work.

Works by Jacob are rare and it seems likely that his paintings may have been mistaken for those by his uncle. Indeed, after Godfried's death his widow, Francoisia van Diemen, continued to sell his paintings for years. It is probable that some of these were painted by Godfried's students, including Jacob, though they were often 'signed' by the deceased artist.

A young Boy holding a Candle

Oil on Panel

8³/₈ x 7¹/₄ inches (21.1 x 18.5 cms)

Signed lower left: 'I. Schalcken'

PROVENANCE: Private collection, UK.

NOTE: This work is based on a painting in a Dutch private collection dated between 1695 and 1700 by the artist's uncle Godfried Schalcken, probably painted during a stay in England (see fig. 1). In both paintings the candlelight glitters in the mischievous eyes of the young men while the flame wafts towards their faces suggesting that they are walking. The shiny scalloped candleholder is likely brass, and one thumb is hooked over the side. It has been speculated by Guido Jansen that the scene by Godfried is set outdoors. This appears to be the case in the present picture with the right half of the background revealing clouds tinted by the last rays of sunlight and the left half suggesting a stone wall. The details are convincingly rendered by both uncle and nephew who achieve their desired effects with swift and efficient brushstrokes.

Anja K. Sevcik and Guido Jansen have both independently endorsed the attribution to Jacob Schalcken on the basis of digital images. Sevcik has also kindly pointed out the existence of a similar signed work by the artist in a private collection, also inspired by one of his uncle's compositions.



Figure 1: Godfried Schalcken, *Laughing Young Man with a Candle*, c.1695–1700, oil on canvas, 55.5 x 46.6 cm, private collection.





FLORIS VAN SCHOOTEN

1585/8–1656 Haarlem
Dutch School

Floris van Schooten was the son of Gerrit Jacobsz. van Schooten and is first recorded in Haarlem in 1605. He was married in 1612 to Rycklant Bol van Zanen and is recorded as having been elected to the Haarlem Guild where he was director from 1639–1640. The artist remained in Haarlem his entire life.

Van Schooten was an adaptable painter, producing market scenes in the tradition of Pieter Aertsen, still lifes of fruit, sweets and cheeses like those of Floris van Dijk and Pieter Claesz, and later fruit still lifes close to Roelof Koets. Few of his works are dated and so a coherent analysis of his stylistic development is difficult, but he was a prolific painter and recent research on the artist has added more work to his oeuvre.

A Still Life with a Roemer, Oysters, Bread, and Butter

Oil on Panel

18³/₄ x 31 inches (48 x 79 cms)

Signed with Initials lower right: 'F.v.S.'

PROVENANCE: The Wodehouse, Wombourne, Staffordshire.

NOTE: The Monochrome Banketje (monochrome banquet picture) is a particular type of Dutch still life painting of the 17th century. These paintings were primarily created in Haarlem where van Schooten spent most of his life. The Monochrome Banketjes do not show sumptuous feasts, rather, modest meals. A key feature of these paintings is that they have reduced tonal variation in favour of a limited, nuanced palette where textures are depicted in as life-like a way as possible.

The food and objects arranged on the table are typical of a 'breakfast piece' by van Schooten. On display are two large halves of cheese, a pewter plate of oysters, a roemer perhaps containing white wine, a twist of peppercorns, a salt cellar, bread, biscuits, elegant curls of butter on a majolica plate and an elaborately dishevelled linen napkin.

ADRIAEN CORNELISZ. VAN SALM

Rotterdam 1660/65–1720
Dutch School

Adriaen Cornelisz. van Salm was a schoolmaster and textile merchant as well as a marine painter working around the town of Delftshaven, near Rotterdam. He married Annetje Roelofs van de Veur in 1686 and that same year he began teaching in Schenderloo. By 1693 he was back in Delftshaven, but it was not until 1706 that he joined the Guild of St. Luke in Delft as a master draughtsman; obviously *penschilderij* was regarded as a drawing skill rather than a painting skill at this time.

According to Wurzbach, van Salm visited the Cape (although this is totally unconfirmed) and completed a number of paintings and engravings. Whaling subjects were of particular interest to van Salm and these, along with his naval action scenes, are perhaps the most interesting of his works, although rarer village scenes are also known.

The art of the grisaille, or *penschilderij*, was perfected in Seventeenth century Holland and arguably the greatest exponent and probable inventor of the medium is Willem van de Velde the Elder. Most grisailles were drawn with a reed pen or brush on a prepared white ground with Indian Ink. The support was usually an oak panel, although canvas could be used. Shade and variations in tone were produced in the way a print or engraving would be, that is by cross hatching and parallel strokes of the pen. This technique was particularly suitable for very fine work and allowed a greater degree of detail. It did, however, leave very little margin for error, requiring patience and a steady hand.

Dutch Herring Fleet Boats casting Nets with a Rowing Boat in the Foreground, a Man-o-War in the Middle Distance and other Shipping beyond

Penschilderij on Panel
28³/₄ x 42¹/₈ inches (73 x 107 cms)
Signed 'A. Salm' lower right

PROVENANCE: With Galerie Heim Gairac, Paris, by 1988,
From there acquired by a private collector, France,
Anonymous sale, Paris, Tajan, 14 December 1998, lot 215 for 140,000 francs.

NOTE: This painting is a valuable testament to the industry of herring-fishing, which was of crucial importance to the Dutch economy at the time. The Man-o-War also demonstrates the power of the Dutch as a sea-faring nation.

Van Salm was known to produce nearly identical paintings of popular motifs in varying sizes according to the wishes of his clients. Another, large-scale, version of this composition is in the National Maritime Museum, Greenwich (Collection ID: BHC0967).





JAN VAN SON

1658 –c.1701
Dutch School

The artist was the son of Joris van Son (1623–1667), the accomplished Antwerp still-life painter who worked much in the style of Jan Davidsz. de Heem. Joris concentrated on tasteful compositions of fruit, flowers, fish, goblets and plates, signing many of his paintings ‘J van Son’. As Jan painted in a similar style, a date is often the only means of distinguishing their work. Jan van Son is known to have been a pupil of Jean Paul Gillemans the Elder, and likewise the younger Gillemans is known to have been a pupil of Joris.

Jan moved to London as a young man and married an English woman named Elizabeth Harler in 1684. In part thanks to his wife’s uncle being King Charles II’s Serjeant Painter Robert Streater (1621–1679), Jan was successful in acquiring English patrons. His best patron, according to Walpole, was the 1st Earl of Radnor, who commissioned him to paint a series of medicinal plants from the Physic Garden in Chelsea.

A Still-Life of a Bizzaria of Florence in a Gilt Vase resting on a Stone Ledge

Oil on Canvas

17¹/₄ x 12¹/₄ inches (44 x 31 cms)

Signed lower Right: ‘J. van Son’

PROVENANCE: Private collection, UK.

NOTE: This unusual plant is known as a Bizzaria of Florence, or more generally, a graft-chimera. In horticulture this term describes the product when the lower part of the plant (rootstock) and upper part (scion) have been grafted together. Further growth from this stage will result in a plant with intermediate qualities of both “parents”.

A Bizzaria of Florence (*Citrus medica* + *C. aurantium*) is a graft between a Florentine citron and a Seville orange. This hybrid could produce citrons, oranges, or in this instance, the *bizarre* combination of both fruit which van Son has represented. The plant was first created, perhaps by accident, in 1644 in Florence and was thought extinct for several hundred years. It was finally rediscovered in the 1970s at the Villa di Castello, the country residence of Cosimo I de’Medici (1519–1574), which has housed a collection of citrus plants since the 1600s.

This particular still life is unusual in van Son’s oeuvre for being a study of a specific plant. A similar painting of a bizzaria was offered for sale at Kunsthau Lempertz, 19 November 1994, lot 1453. These depictions were likely painted for keen horticulturalists in England, perhaps even for van Son’s great patron the Earl of Radnor as part of his Chelsea Physic Garden project. In the Garden a ‘stove house’ was constructed c.1680 allowing plants used to warmer climates to grow. Seventy orange trees are recorded as being stocked there from 1679.

ABRAHAM JANSZ. STORCK

Amsterdam 1644–1708
Dutch School

Of the three Storck, or Sturck, brothers, the most prolific and accomplished was Abraham. Almost none of Johannes's work has survived and about fifty paintings (and seventy-five drawings) can be ascribed to Jacobus with any certainty. Abraham trained and worked with his father, Jan Jansz Sturck (a *fijnschilder* painter), and his brother Johannes who was fifteen years his senior. Abraham's fellow Amsterdam marine painter, Ludolf Backhuysen, also had a considerable influence on his work.

Storck joined the Guild of St. Luke in Amsterdam in 1688 and in the same year married Neeltje Pieters van Meyservelt. Abraham's work encompassed all manifestations of marine painting, such as naval battles, topographical and imaginary harbour scenes, Rhine views, and best of all, his views of recreational sailing and boating on the Amstel and Vecht rivers. It was not only Backhuysen, but also Jan Abrahamsz. Beerstraten, who was to prove influential, especially in his naval battle paintings and townscapes. Despite the age gap the two artists were close friends and they were also distantly related by marriage.

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

An Italianate Port with a Triumphal Arch near a colonnaded Building

Oil on Canvas

19⁵/₁₆ x 25¹/₂ inches (49.1 x 64.8 cms)

Signed on the gondola: 'A.Storck'

PROVENANCE: Private collection, UK.

NOTE: Two similar capricci by Storck at Bonhams London (8 December 2004, lot 134) and Sotheby's Amsterdam (10 May 2011, lot 85) are dated 1692 and 1691, respectively. This provides a likely dating for the present picture to the first years of the 1690s. The three pictures share many elements, most notably the triumphal arch, a Baroque palace to the right and a harbour scene to the left with a sloop in the foreground, and finally, gondoliers and a frigate in the middle distance.

The lighthouse in the background of our painting is suggestive of the powerful port city of Genoa. This is also hinted at by the statues atop the triumphal arch, which show a man on horseback with four captives – perhaps the Genoese explorer Christopher Columbus. Meanwhile, it is interesting to note that the flag of the large frigate proudly displays the Dutch tricolour while the smaller sloop, despite being largely crewed by men wearing turbans, flies the blue and yellow flag of the Dutch province of Leeuwarden.





THOMAS VAN DER WILT

Korendijk 1659–1733 Delft
Dutch School

Thomas van der Wilt was the son of a draper, Willem, in the village of Pershil, near Korendijk. His mother was Emmerentie van der Staf. He began his career as a pupil of Jan Verkolje. Van der Wilt lived and worked in Delft and his masterpiece *The Anatomy Lesson of Abraham Cornelisz. van Bleyswijck with a Self Portrait* is in the Museum Het Prinsenhof, Delft (inv/cat.nr. PDS277). Like his master, most of his works are on a small scale and are always executed with the utmost care and diligence. His sense of draughtsmanship is excellent and in his own time his work became much sought after. At times some of his portraits resembled the work of Eglon van der Neer and some of his group portraits and genre scenes on dark backgrounds, for a time, recalled the works of Casper Netscher and Adriaen van der Werff.

He married Johanna Biddaff and their son was named Willem after his grandfather. Thomas van der Wilt was the teacher of Jacob Campo Weyerman.

An Exterior Scene with a Woman playing a Lute and a Boy training a Dog

Oil on Canvas

35⁵/₈ x 30¹/₂ inches (90.5 x 77.5 cms)

Signed and dated lower right: 'T Vanderwilt. 1699'

PROVENANCE: Antikkompaniet, Stockholm,
The collection of Anita Dellborg (1929–2022), Gothenburg,
By family descent to the previous owner.

NOTE: In this picture van der Wilt transfers the traditional components of Dutch interior painting into an outdoor setting. The composition appears to be based on a smaller work by his teacher Jan Verkolje, *Lute Player and Boy with Dog*, c.1673–5 (Cincinnati Art Museum, Accession No: 1946.97). The composition is likely a precursor to van der Wilt's later work *Family Portrait Group in a Classical Setting* dated 1708 (sold at Pandolfini Casa d'Aste, 15 May 2018, lot 37) (see fig. 1). While the Verkolje work represents a scene of relaxed domesticity, the two pictures by van der Wilt are more ambiguous in their iconography, though they appear to hint at themes of virtue and vice.

In the present picture a baroque Italianate garden is populated by two figures in lavish clothes. On the left a boy kneels to hold a small spaniel by the paws, apparently teaching it to walk on its hind legs. Across from him and seated on a chair is a woman dressed in a luxuriant flowing dress. She looks out at the viewer while strumming on a lute, a feathered hat atop her head and a Scarlet Macaw watching her. Between the two figures is a large stone urn with a Bacchic scene of debauchery carved around it. On the far right a statue of Virtue appears to look on in dismay.

Perhaps van der Wilt's message is less an allegory on the danger of vice, and is instead a more ambiguous meditation on the ignorance of the virtuous. In the Dutch Republic music and musicians were often associated with loose morals. The woman's voluptuous clothes might indicate that she represents temptation, her gaze suggestive, the lute a symbol of feminine sexuality. While dogs symbolise fidelity, the uncaged parrot might stand in for vanity, frippery, and over-stimulation of the senses. As the woman gazes knowingly at the viewer the boy teaches the spaniel to be obedient. However, he completely fails to notice the woman's gaze, while the statue of Virtue is similarly powerless to halt the lascivious parade on the urn.

Another quite different interpretation of the painting is that it is an allegory of learning. Dogs and parrots were used in Dutch educational literature as metaphors for the love of learning. The boy teaches the dog and the woman learns to play the lute in an immaculate garden inspired by the vaunted Roman civilisation.



Fig. 1: Thomas van der Wilt, *Family Portrait Group in a Classical Setting*, 1708, oil on canvas, 152 x 124 cm, private collection.

THOMAS WYCK

c.1616–1677
Dutch School

Thomas Wyck (or Wijck) was born near Haarlem and trained as an artist under his father. Around 1640 he journeyed to Italy where he absorbed the style of the Italian painters and produced copious drawings. On his return to Haarlem in 1642 Wyck joined the Guild of St. Luke. Here he specialised in painting Italianate views of travellers resting by the roadside, often utilising Italian ruins he would have studied during his travels, as well as more typically Northern genre scenes of tavern interiors and scholars' studies.

When Charles II took the English throne in 1660 after the Restoration, Wyck travelled to London and produced some spectacular views of the city, both before and after the Great Fire of 1666. It is not known with whom he studied, but it is assumed he knew well the work of Pieter van Laer, whose pseudonym (Il Bamboccio) led to the creation of a specific group of Netherlandish painters in Rome (I Bamboccianti), of which Wyck was a member.

Wyck travelled between London and Haarlem during the 1660s before leaving London for good in or around 1673. Thomas trained his son Jan Wyck (1645–1702) who, perhaps thanks to his father's connections, had an extremely successful career in London enjoying the patronage of William III and his court.

A View of the Thames at Westminster on Lord Mayor's Day

Oil on Canvas

24 x 35³/₄ inches (60.9 x 90.9 cms)

PROVENANCE: Willis Group Corporate Collection,
Sold, Bonhams, The Willis Association Sale, 21 February 2008, lot 99,
Private collection, UK.

NOTE: With Westminster Abbey to the left and the old Palace of Whitehall on the right, Wyck's depiction of The Lord Mayor's Procession is a significant historical document. Wyck has recorded not only the pageantry, but also the spectacular atmosphere of the procession with cannon salutes, trumpets blowing and men shouting as the oarsmen pull their barges towards Westminster. Painted between 1663 and the mid-1670s, the precise dating of the scene is uncertain. The Great Fire of London in 1666 spared Westminster and during the reign of Charles II there was little change to the topography of this stretch of the river.

From 1453 until the middle of the 19th century The Lord Mayor's Procession took place on the Thames each year on 29th October. The newly elected mayor would receive his insignia of office at the Guildhall and then travel by water from the City to Westminster. Here he would swear loyalty to the monarch. His barge, sixty to eighty feet in length, would be elaborately decorated, with a canopy to protect him from the elements, and would proudly fly the flag of the City of London – a St. George's cross with a sword in the upper left quadrant. In the present picture The Lord Mayor's barge is likely the vessel leading the procession which is turning towards Westminster.

The Twelve Great London Livery Companies would make up the grandest part of the flotilla, each of the wealthiest Companies owning their own barge. Indeed, The Lord Mayor himself was always picked from among their number. Companies which have tentatively been identified in Wyck's picture include the Apothecaries with their blue flag and the god Apollo in gold (centre left), the Clothworkers with their sable chevron and gold ram (centre right) and the Vintners with their sable chevron and three barrels on a black background (right, behind the Clothworkers). Also visible in several places are the Royal Arms of England to salute the current monarch King Charles II (three gold lions on a red field).

The watermen – members of the Watermen's Company – used their small wherries much like taxis to provide the main source of transport on the Thames. They clutter Wyck's picture, likely conveying passengers who want a closer look at the festivities. The watermen were known to be a particularly uproarious and rude



group. The playwright Thomas Middleton mentions them in his 1617 play 'A Faire Quarrell'. A character is asked if 'canon'-like speech is still in fashion and responds, "as long as there are watermen at Westminster Stairs!" Their boisterous temperament is on full display in Wyck's scene where two wherries appear to be brandishing oars at each other.

Amongst the topography shown, it is interesting to note the various riverside stairs Wyck has depicted. Now largely destroyed, the stairs were vital access points to and from the river in an age when the Thames was the quickest and often the safest way to travel in London.

The Westminster Stairs provided direct access to Westminster Hall and Abbey and extended down a wooden causeway to provide access even at low tide. These stairs were one of the busiest hubs of activity in London and were used by nobles, monarchs, and citizens alike.

The Privy Stairs were attached to the king and queen's apartments at Whitehall. River access was necessary as the palace faced the Thames rather than the street. The stairs were used primarily by the monarch and by visiting foreign dignitaries and courtiers in order to gain access to the palace without needing to negotiate the streets of London.





G. Angeller
1726

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