

1986
RECENT ACQUISITIONS

RAFAEL VALLS

FINE PAINTINGS

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Front cover:
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All the paintings in this Catalogue are for sale, prices on application.

JACQUES D'ARTHOIS

1613-1686

Flemish School

This artist was the pupil of Jan Mertens. Arthois was best known for his paintings of wooded, hilly landscapes with river-courses and light patches of sand. There is often an enormous tree in the foreground. Characteristic of his work is the strong green of compact masses of foliage. The figures of horsemen, and shepherds with their dogs were often added by David Teniers, A. F. van der Meulen, C. de Crayer, W. van Herp. Only three known landscapes are signed jointly by Jacques D'Arthois and David Teniers. Arthois signed few of his pictures. He had eight pupils, amongst whom were his son Jean-Baptiste, his brother and also C. Huysmans.

Museums where examples of his work can be seen include: Aix, Amiens, Anvers, Berlin, Besançon, Bordeaux, Brussels, Dijon, Dresden, Lille, Orleans and Vienna.

A View of the Old Hôtel de Nassau, near Brussels

Oil on panel

79.5 x 64 cms

DAVID TENIERS THE YOUNGER

1610-1690

Flemish School

David Teniers was the eldest of four sons and became his father's pupil. He was a very important genre and portrait painter. His early conversation pieces recall Frans Francken; his early pictures of peasants are in the manner of A. Brouwer but do not equal the latter's subtle coloration and witty character-drawing. Teniers' later personal style is distinguished by lighter, stronger local colours and well-drawn figures: these while recognisably types, are full of variety and are of increasing importance in the many variations on harvest and kermesse scenes and dances outside village inns. Barrels, furniture and other accessories are rendered with care and constitute admirable still lives in themselves.

Less often he painted religious subjects (The Temptation of St. Anthony), mythology and fantastic scenes of ghosts and witches; also contemporary events and genre-type pictures of dressed-up cats and monkeys. His portraits of individuals, which are mostly small, are executed with care, as are his small copies, made for reproduction as prints of pictures from the Arch-Ducal gallery in Brussels. His views of picture-gallery interiors are equally interesting from the historical standpoint.

His paintings were in great demand and he contributed many figures to landscapes by Jacques D'Arthois. Th. van Apshoven and M. van Helmont emulated his style but are inferior in technique and versatility.

His work can be seen in most museums around the world.

Note: Professor Margaret Klinge has verified that the figures in the painting are by Teniers.





ABRAHAM VAN BEYEREN

1620/1-1690

Dutch School

Abraham van Beyeren was a still life painter; the nephew and pupil of P. de Putter. He is mentioned at Leyden in 1639 and at the Hague in 1640. He was a founder of the "Confrerie Pictura" at the Hague, and was admitted the following year to the Guild of Delft. His subjects include displays of fish on beaches and at vendors' stands, still lifes with flowers and fruit and seascapes in rough weather. His paintings are usually signed.

Museums where examples of his work can be found include :
Amsterdam, Berlin, Geneva and Glasgow.

A Still Life with Fish and Lobster

Oil on canvas

Signed

106.7 x 134.6 cms

Provenance: Ex Collection J. J. Chabat, Brussels.

Exhibited: Centraal Museum, Utrecht 1925.

CORNELIS BILTIUS**b. 1653****Dutch School**

Cornelis Biltius was a Netherlandish-German painter of still lives. He went from Maestricht to the Rhineland where he was active at Cologne and Bonn.

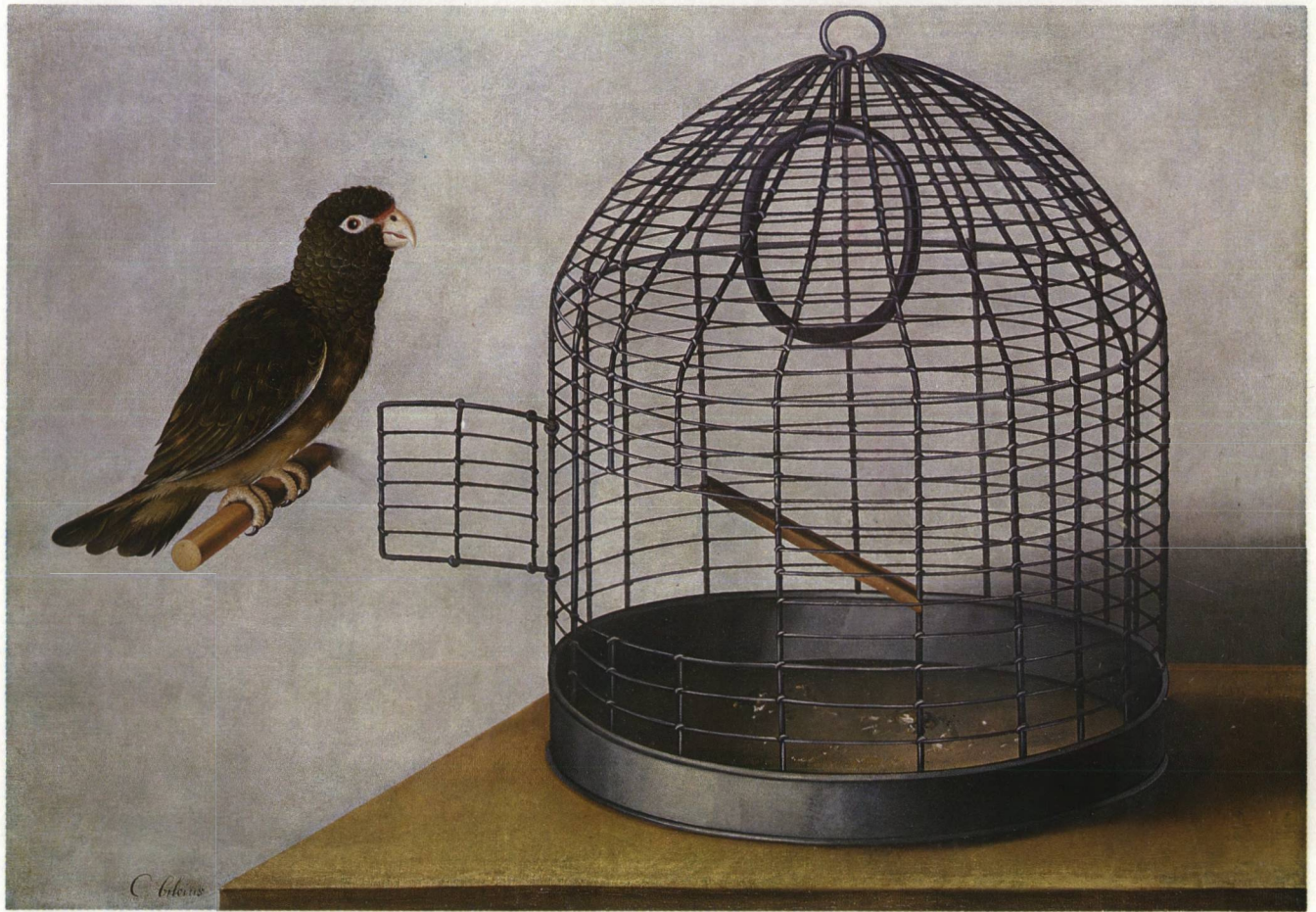
He was probably related to Jacobus Biltius, whose range of subjects was very similar to his own: dead game birds, hares and hunting trophies, sometimes hanging in front of a light coloured wall. His skilful and accurate representation is heightened by the particularly fine draughtsmanship in all his still lives.

At Schloss Bruhl near Cologne there are three pictures of this type depicting harness, game and trophies in front of a white wall. Merlo mentions three paintings, two of which are signed and dated 1672 and 1673.

There is some resemblance between his work and that of the Cologne still life painter J. M. Hambach, who may have been influenced by him.

All his still lives are signed C. or Cornelis Biltius.

A Green Parrot sitting on a perch by his Cage**Oil on canvas****Signed****62.5 x 88 cms**





JACOB BOGDANI

1660-1724

Hungarian School

Jacob Bogdani is best known as the foremost painter of exotic animal and bird compositions of the late seventeenth and early eighteenth century. He was born in Eperjes in Hungary in 1660, and arrived in London at the turn of the eighteenth century. Here he soon acquired a considerable reputation as a specialist still life painter at the Court of Queen Anne. One of his paintings is now housed at Hampton Court.

His canvases are usually crowded with groups of exotic wild fowl displaying all their colourful finery to their best.

Museums where examples of his work can be seen include : Budapest and Stockholm.

A White Pheasant in a landscape

Oil on canvas

Signed

63 x 76 cms

LOUIS LEOPOLD BOILLY**1761-1845****French School**

Boilly was the son of Arnould-Polycarpe Boilly, a little known wood carver and sculptor who was to be the only teacher that the painter ever had. In 1775 he travelled to Douai and four years later to Arras where he is known to have executed over 300 portraits. In 1784 he arrived in Paris and quickly became well known for his beautifully executed little pictures depicting "scènes galantes", interiors with numerous figures drinking, eating, playing music or flirting together. Most of his work was soon engraved and his pictures became very popular. His drawings in pen and ink and black and white chalks are especially striking and his attention to detail in his small enamel like paintings, remarkable. He was particularly fond of painting in oils on paper which was then laid on canvas (marouflé) and is known to have produced several beautiful trompe l'oeil pictures.

Museums where examples of his work can be seen include. Amiens, Berlin, Budapest, Copenhagen, Lille, Wallace Collection (London), Louvre (Paris) and Rouen.

A portrait of a young lady playing with her dog

Oil on board laid on panel

30 x 21 cms

Provenance: La Princesse de Rethy, Belgium.

Note: The picture has been engraved.





BARTHOLOMEUS BREENBERGH

c. 1599-1657

Dutch School

Breenbergh was a Dutch painter of Southern-type landscapes with ruins and figures generally drawn from mythology or the Bible. He was probably taught by Paul Bril, but was more influenced by C. van Poelenburgh. His spacious landscapes are characterised by a light, often luminous yellow tone and he ranks as one of the most important Dutch painters of the period depicting the Roman Landscape with a distinctive Northern rendering. His portraits are rare and in his later period he concentrated on figure scenes.

Museums where examples of his work can be seen include : Angers, Florence, Grenoble and The British Museum, London.

A Roman landscape with Balaam and his Ass

Oil on panel

Signed and dated 1634

40 x 74.5 cms

Literature: "De oude Holland" Volume 99, 1985, *New Works by Bartholomeus Breenbergh* by Prof. Marcel Roethlisberger, pp. 59-61, illus. p. 62.

ABRAHAM BRUEGHEL

1631-1690

Flemish School

Abraham Brueghel was born in Antwerp and was the second son of Jan Brueghel the Younger. He was a pupil of his father and at an early age showed a precocious talent, for his father recorded the sale of a painting by Abraham dated 1646 when he was only fifteen. At the age of eighteen, he was sent to Italy and entered the service of Prince Antonio Ruffio in Sicily. In 1659 he went to Rome where he married in 1660. Soon after 1671, Abraham Brueghel is recorded in Naples and probably died there.

At first, Abraham Brueghel painted in the style of his father but when he arrived in Italy, he at once turned to painting garlands in the manner of Seghers and worked in collaboration with Carlo Maratta and other Italian figure painters. However, Abraham Brueghel is best known for his large fruit and flower compositions which he completed in the last thirty years of his life.

Museums where examples of his work can be seen include : Amsterdam, Bordeaux, Florence (Pitti Palace), Rome and Turin.

A still life with peaches, plums and a water melon

Oil on canvas

Signed with a monogram

47 x 62.5 cms





EVERT COLLIER**fl. 1680-1706****Dutch School**

Evert Collier was a Dutch still-life painter in the style of J. Vermeulen or Pieter Potter. His main subjects were "Vanitas" with musical instruments and books, a globe and a nautilus-shell, piled together on the corner of a table, on a velvet cloth with gold fringes. He was especially fond of painting open books, sheets of paper with writing or drawings on them, rich jewellery and pearl necklaces. His portraits are rare.

A trompe l'oeil of a comb, quill, sealing wax and letters in a letter rack

Oil on canvas**Signed and dated 1698****60.5 x 47.5 cms**

DIRCK VAN DELEN

1605-1671

Dutch School

Dirck van Delen was probably a pupil of Frans Hals. He was known to be in Rome in 1623 and in 1626 went to Arnemuyden. He lived in Antwerp in 1668. The artist specialised in painting much in the style of his contemporary Steenwycck the Younger of Antwerp and he achieves a remarkable effect of space by his somewhat exaggerated, fanciful perspectives. His drawing is always very precise and his rendering of detail on clothing are exceptional.

Museums where examples of his work can be seen include : Amsterdam, Antwerp and Brussels.

A palace interior with courtly figures in the hall

Oil on panel

Signed

33 x 43 cms

Provenance: Private Collection, France.





CHRISTIAEN VAN DIELAERT

fl. 1660

Dutch School

Christiaan van Dielaert was a Dutch still-life painter whose elaborately composed breakfast still lifes are in the style of Willem Kalf and Juriaen van Streek. His attention to detail is superb and he paints with a great delicacy of touch. His treatment of cut lemons and other fruits being particularly successful.

Works of the artist can be found in the Museum of Amsterdam (Rijksmuseum) and in numerous private collections.

A still life with a silver gilt cup and cover, a Chinese jar and fruit in a porcelain bowl

Oil on canvas

64.5 x 77.5 cms

BENITO ESPINÓS

1748-1818

Spanish School

The artist was born in Valencia and was the son of José Espinós. He was a founder member of the Academy of Santa Barbara which was founded some years before the Academy of Saint Carlos. He was apprenticed to his father and very soon became well known as a painter of flower compositions. He received many commissions from the Spanish nobility particularly from the Marques de Floridablanca and he travelled to Madrid where he executed flower still life paintings for the Prince of Asturias, the future King Carlos IV and in 1802 received another commission for more flower paintings from the King. Espinós is probably the most important painter of the School of Valencia, specialising in flower and still life subjects of the late 18th and early 19th Centuries.

A still life of flowers in an urn on a marble ledge

Oil on panel

Signed

86 x 56 cms

Literature: *Pintura Española de Bodegones y Floreros de 1600 a Goya*
Museo del Prado November 1983 to January 1984.





AGUSTIN ESTEVE

1753-1809

Spanish School

Agustin Esteve was one of the leading portrait painters of the Spanish Court working very much in the style of Francesco Goya. He was born in Valencia and studied there at the Academy before moving to Madrid. His style is much influenced by Goya especially in his portraits of women and his pictures are distinguished by the soft tones in his palette. He became a leading Madrid society portrait painter and at his best rivalled the great Goya in ability.

Museums where examples of his work can be seen include: Valencia, San Francisco (Palace of the Legion of Honour), and numerous provincial galleries in Spain.

A Portrait of Doña Maria Teresa Apodaca de Sesma

Oil on canvas

96 x 71 cms

Collection: Tilly Marks (Mrs. Terence Kennedy), sister of Lord Marks.

Note: The Apodaca de Sesma family came from Cadiz and Doña Maria Teresa was also painted by Francisco Goya, cf. Jose Gudiol, No. 456, fig. 729, p. 119.

FRANS FRANCKEN THE YOUNGER

1581-1642

Flemish School

This painter 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 reproductions 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 often painted figures for other artists, like van Bassen and as in this painting, with Pieter Neeffs the Elder. Other artists he worked with were Hendrik van Steenwyck the Younger, Alexander Keirincx and Josse de Momper.

Museums where examples of his work can be seen include: Amsterdam, Antwerp, Brussels, Hamburg, The Hague, Stuttgart and Vienna.

PIETER NEEFFS THE ELDER

c. 1578-c. 1659

Flemish School

This artist was born in Antwerp and was a painter of architecture in the style of H. Steenwyck the Elder, whose pupil he was. He painted mainly church interiors and frequently drew the nave of Antwerp Cathedral. The painter's viewpoint is generally fairly high, and as the perspective is good, a comprehensive view from above is obtained. The figures in his paintings were often painted by Frans Francken the Younger as in this composition. David Teniers, Sebastian Vrancx and Hieronymus Janssens also contributed figures to his paintings. Pieter Neeffs the Elder and the Younger are often confused not only because the subject matter is similar but also because their signatures were very similar.

Museums where examples of his work can be seen include: Amsterdam, Paris, Vienna, Rotterdam, Stockholm, Rouen and the Wallace Collection (London).

**A Church Interior with a Prelate,
numerous figures and a dog**

Oil on panel

Signed Frans Francken

43 x 30 cms





JAN GRIFFIER 'THE ELDER'

1652-1718

Dutch School

Jan Griffier was a pupil of Roeland Roghman and of Jan Looten. His work is reminiscent of the landscapes of Herman Saftleven a generation earlier, whose attention to detail in his extensive Rhineland views, Griffier emulated very successfully.

He travelled to London and received great success there with views of the Thames between Windsor and Gravesend. After returning to Rotterdam, he again went back to London in 1687 and became the protégé of the Duke of Beaufort. His views of the Thames were particularly successful and his work was much sought after.

Museums where examples of his work can be seen include: Amsterdam, Bordeaux and Frankfurt.

A distant Rhineland landscape with a village, peasants on the right and a castle dominating the valley beyond

Oil on panel

Signed

26 x 31 cms

JACOB PHILIPPE HACKAERT

1737-1807

German School

Jacob Philippe Hackaert was probably the most important 18th century landscape painter from the German School. He was the son of Philippe Hackaert and studied under him until 1753 when he worked with his uncle who executed a number of decorations for the Theatre in Berlin. In 1765 he travelled to Paris where he joined a group of artists, and saw many works by Joseph Vernet who became a great influence in his work. Later, he travelled to Italy working notably in Rome, Naples and Florence. He became Court Painter to King Ferdinand of Naples and he was commissioned by Queen Catherine of Russia to supply several paintings for her palace at The Hermitage.

A pair of estuary scenes with figures on a bank in the foreground

Gouache

Signed and dated 1768

21 x 15.9 cms





DAVID DE HEEM II**Active 1668****Dutch School**

David de Heem was the younger brother of Jan Davidsz de Heem and, like his brother, specialised in fruit and flower still life paintings. His colours are strong and vibrant, and his floral compositions are nearly always arranged in round transparent glass vases. His pictures are relatively rare and are always signed with a clear archery bow curve which can be clearly seen in the painting in the Ashmolean Museum in Oxford.

Museums where examples of his work can be found include most of the European Museums including the Wallraf-Richartz-Museum.

A still life of flowers in a glass vase including Roses, Honeysuckle, Convulvulus, Peonies, and a Poppy with a bumble bee and a Red Admiral

Oil on canvas**Signed****48.9 x 39.4 cms**

WILLEM DE HEUSCH

1625-1692

Dutch School

Willem de Heusch was born in Utrecht in 1625 and is known to have travelled to Italy in 1656. Here he became very influenced by his fellow Northerner Jan Both and both became major influences on the Bambociate school, depicting their open Italian landscapes in warm tones of yellow, orange and blue.

On his return to Holland he is known to have continued to paint these warm Southern Landscapes always so full of fine detail in foliage, animals and figures.

Museums where examples of his work can be seen include : Aix, Antwerp, Amsterdam, Copenhagen, Frankfurt, Paris, Vienna and Rotterdam.

An extensive Italianate landscape with a group of peasants going to market

Oil on copper

Signed

35 x 45 cms

***Provenance:* La Princesse de Rethy, Belgium.**





ANGELICA KAUFFMANN

1741-1807

Swiss School

Throughout her life, Angelica Kauffmann showed a prodigious talent in not only painting and music but in languages and in her own natural grace and charm. The artist was the daughter and pupil of Joseph Johann Kauffmann and she received academic training in various North Italian cities and latterly in Florence (1762) and Rome (1763). In 1781 she married Antonio Zucchi, the landscape painter and draughtsman. They moved first to Venice and then to Rome where she continued to live after Zucchi's death in 1795. She is known to have kept an incomplete list of her works (published in *Lady Victoria Manners and G. C. Williamson, A.K.*, 1924). Kauffmann was the leading painter of Neo-Classical subjects of her day and the influence she had on her contemporaries and followers continued well into the 19th century.

A Portrait of Miss Frances Cust

Pastels

Painted in 1779

43 x 41 cms

Provenance: Lord Brownlow, Belton House, Lincs.

Literature: *Angelica Kauffmann, R.A., Her Life and Her Works*,
by Lady Victoria Manners and D. G. C. Williamson, pp. 180-181.
Published by The Bodley Head, 1924.

Note: The original receipt from the artist is attached on the reverse.

MICHIEL VAN MIEREVELDT

1567-1641

Dutch School

Michiel van Miereveldt is best known as one of the leading members of the Delft School of Portrait Painters. His early pictures are closely observed with particular attention being given to the ruff and the silks of his sitter's clothes, and as a rule, the portraits are shown in half-length, slightly turned away; their hands are not always seen and the men are nearly always bare-headed. He was the Master of Paulus Moreelse, Hendrick van Vliet and Jacob Delff.

Museums where examples of his work can be seen include: Haarlem, Amsterdam, The Wallace Collection (London) and The Hague.

A portrait of a young lady aged 18 wearing a fine black silk dress with a wide lace collar and cuffs, a jewelled necklace around her neck and a gold chain around her waist

Oil on panel

Signed and dated 1617

113 x 85 cms



Lucas 18
1617
A. van der Vliet



JOSSE DE MOMPER THE YOUNGER

1564-1635

Flemish School

Josse de Momper was born in Antwerp in 1564. At 17 he is mentioned as a master in the St. Lucus Guild and was a pupil of the artist Lodwyck Toeput at Treviso.

Josse de Momper the Younger was regarded as the best and most successful pure landscape painter of his time. Other artists such as Jan Brueghel the Elder and Roelant Savery, being of the same high standard, did not devote themselves to landscape painting with the same enthusiasm. In his early period he painted monochromed views of cities by a broad river with Italian architecture and cypresses in the background but in his later mountain landscapes, rocky cliffs are surmounted by snowy peaks on one side of the picture and yellowish green valleys are seen in the middle distance. From the outset, however, Josse had something new and different which distinguished him from his fellow artists. He had an incredible feeling for colour and an inventiveness that keeps generating new forms and seemed inexhaustible. He had a fluid, quick hand which seemed to glide effortlessly across the surface, his foliage being rendered in sweeping strokes and reflections on it by clear lines or dabs.

He was particularly fond of painting snowy landscapes and his pictures were sometimes animated by small figures from the brush of Jan Brueghel, Frans Francken the Younger, Sebastian Vrancx and sometimes David Teniers. Professor Klaus Ertz suggests that this picture was painted in the second half of the artists life.

Museums where examples of his work can be seen include: Amsterdam, Munich, Turin, Utrecht, Berlin and Madrid.

A wooded lndscape with travellers on a path and with a grotto on the left

Oil on panel

68.5 x 53 cms

Note: The painting is to be published in the forthcoming monograph by Professor Klaus Ertz.

JEAN-BAPTISTE MONNOYER

1639-1699

French School

Jean-Baptiste Monnoyer was the leading painter of flower still lifes of his generation living in France. He began his studies in Antwerp as an historical subject painter but then travelled to Paris where he was employed by Lebrun. He was received as an Academician in April 1663. His floral compositions are always very Baroque in feeling with large bunches of assorted flowers tumbling out of stone urns or glass vases.

Whilst still in Paris he accepted a commission from the English Ambassador, Lord Montagu to work for him in England and he travelled to London and remained in Lord Montagu's employ for the last 20 years of his career. Here he was quickly acknowledged as a great Master of flower painting and executed numerous works for Queen Mary and later Queen Anne.

Museums where examples of his work can be seen include : Leningrad and Paris.

A still life with assorted flowers including Poppies, Roses and Carnations in a marble urn resting on a ledge

Oil on canvas

60.5 x 49 cms





PAULUS MOREELSE

1571-1638

Dutch School

Paulus Moreelse was a portrait painter and the favourite pupil of Michiel van Miereveldt. His early pictures are mostly of religious subjects and his portraits were highly valued even in their own time. His pictures of children are especially natural with a soft drawing style and warm colours. His attention to detail can be seen in the depiction of his sitter's fine and rich dress. His later pictures show an affinity with Abraham Bloemaert and Utrecht mannerism. He had many pupils including D. van Barburen, Barent Gael and Gerrit Claesz van Ryck.

Museums where examples of his work can be seen include : Amsterdam, Berlin, Bonn, Brussels and Rome.

A portrait of a young lady wearing a silk dress with a wide flat lace collar and a fine jewelled chain around her shoulders

Oil on panel

70 x 58 cms

Literature: C. H. de Jonge, 'P. Moreelse', Assen, 1938.

WILLEM VAN NIEULANDT

1584-1635/6

Flemish School

Willem van Nieulandt was a landscape painter and a brother of Adriaen van Nieulandt. From 1594 to 1599 he is recorded as a pupil of Jacob Savery and on the death of his Master in 1602, he travelled to Rome. He was in Italy for about five years where he studied under Paul Bril. For the most part, he used an architectural framework for his paintings and the painting illustrated is typical of Nieulandt's work in both its choice of subject and composition. His compositions are usually set in extensive landscapes with many ruined buildings and most of his subjects are taken from the Old Testament.

Museums where examples of his work can be seen include : Antwerp, Budapest, Copenhagen, Toulouse and Vienna.

Laban searching for the stolen Teraphins amongst Jacob's caravan. Leah and Rachel remain indignant, while Rachel hides the Teraphins under a seat of straw

Oil on panel

The reverse bearing the Antwerp Guild stamps

Signed

65 x 49 cms





ISAAC JANSZ VAN OSTADE

1621-1649

Dutch School

Isaac van Ostade was a very important Haarlem genre and landscape painter, and together with his brother, Adriaen, specialised in compositions of barns and interiors with peasants. His paintings are distinguished by their picturesque quality, both in choice of subject and the colours used as well as his use of light, often filtering through a high window. In the late 1640's Ostade tended to paint outdoor scenes with peasants on the road or by the door of a Tavern, the figures becoming more numerous and the landscapes more enlivened.

Museums where examples of his work can be found include: Aix, Antwerp, Berlin, Besançon, Bonn, Brussels, Budapest, Dresden, London (National Gallery), Madrid (Prado), Paris (Louvre), Rotterdam, Stockholm and Vienna.

The village schoolroom

Oil on panel

Signed and dated 1641

43 x 54 cms

Provenance: Sir Francis Cook, 1st Baronet (d. 1901)
Doughty House, Richmond, Surrey;
Thence by descent to Sir Francis Cook, 4th Baronet;
with M. H. Drey, London.

Literature: C. Hofstede Groot, *Catalogue Raisonné*, etc., Vol. III, 1910, No. 164;
J. Kronig, *Catalogue of the Paintings at Doughty House . . .*, Vol. II, 1914, No. 308;
M. W. Brockwell, *Abridged Catalogue of the Pictures at Doughty House . . .*, 1932, p. 41, No. 308.

HENDRICK GERRITSZ POT

1585-1657

Dutch School

Hendrick Pot was born in Haarlem in 1585 and died in Amsterdam.

He began his career as a pupil of Frans Hals and later was also closely associated with Rembrandt.

From 1626 to 1635, Hendrick Pot is recorded as the Director of the Haarlem Guild. He made a journey to London in 1631, at a time when Charles I was patronising many Netherlandish artists in portraiture, such as Daniel Mytens, van der Doort and van Dyck, and he was at this time commissioned to paint portraits of the Royal Family. At the end of his life he settled in Amsterdam. His paintings are invariably small in scale and show an intense interest in detail, particularly in the rendering of silver and plate, jewellery and tapestry.

Museums where examples of his work can be seen include :
Rijksmuseum (Amsterdam), Haarlem, The Hague, The National Gallery (London), The Louvre (Paris), Berlin and Dresden.

A family group in an interior

Oil on panel

Signed in monogram

51 x 68.5 cms

Provenance: The Duke of Marlborough, Blenheim Palace, 1886.





ALBERTO PULICINO

Active in 18th Century
Italian School

Although considerable research has been made on this artist, little is known about his life. Pulicino was known to have been active in the middle of the 18th century working exclusively in Malta and painted many views of the Island. His topographical views are always very precise and correct in detail and his colouring strong and vibrant.

A view of Valletta Grand Port with Fort Ricasolli, Fort Saint-Ange, Fort Saint-Elme, the Bay of Marsamxett, Manoel Island to the right with Fort Manoel (built by the Grand Master of the Order of the Knights of St. John of Malta, Antoine Manoel de Vilhena by 1736). The ships in full sail carry the red and white flag of the Knights of St. John of Malta

Oil on canvas
60 x 129 cms

A view of Valetta Grand Port, with the Fortifications of Sanglea and Vittoriosa

Oil on canvas
60 x 130 cms

A view of Valetta Grand Port, with Fort Ricasolli, Fort Saint-Ange and Fort Saint-Elme. A storm breaking out over the town, and ships of the Knights of St. John returning to Valetta Grand Port

Oil on canvas
59 x 128 cms

A view of Valetta from the Bay of Marsamxett, possibly taken from Manoel Island

Oil on canvas
60 x 129 cms

One inscribed on reverse of canvas: "Veue de L'entrée du Grand Porte de Malte peinte d'après nature en Août 1749 par Alberto Pulicino pour Le Chevalier Turgot".

***Provenance:* Le Marquis de Norois-Turgot, Château de Manneville à Lantheuil, France.**

***Note:* The Chevalier Turgot (Etienne-François) was responsible for the colonisation of Guyana and under his governorship it became a new Commandery of the Order of St. John with the backing of the King of France. However, Grand-Master Pinto withdrew his support for the scheme and the project was dissolved. Chevalier Turgot left the colony in 1764 and spent a year at Cayenne during which time he became ill. He returned to France and became a recluse and died shortly afterwards.**

HUBERT ROBERT

1733-1808

French School

Hubert Robert was born in Paris and his first training in painting was with the studio of the sculptor Michel-Ange Slodtz, a fervent admirer of the artists of the Italian school who inspired in the young artist a desire to travel to Rome. Here he quickly became known to the French Ambassador, Monsieur de Stainville, the future Duc de Choiseul, with whose help he was accepted to the Academy of Rome where the director at that time was Charles Natoire.

In 1759 Fragonard had joined the Academy, and together with the Abbé de Saint-Non he became a firm friend of the artist. His compositions were crowded with Roman ruins in open Campagna landscapes peopled with brightly coloured figures, and it is interesting to note that at his death his collection of pictures by other contemporary painters included works by Panini, Locatelli, Pater and Boucher.

The artist was mainly admired for the numerous beautiful “dessins à la sanguine” that he produced as well as his fine pen and ink drawings with watercolour, these depicting the splendours of Ancient Rome, with ruined arches, temples and other souvenirs.

Museums where examples of his work can be seen include: Amiens, Angers, Berlin, Besançon, Bordeaux, Budapest, Detroit, Louvre (Paris), National Gallery (London).

Figures harvesting beside a fountain

Signed and dated H Robert A.D. 1807

84.5 x 157.5 cms





ALEXANDRE ROSLIN

1718-1793

Swedish School

Alexandre Roslin was the leading painter of the Swedish Court and indeed was one of the foremost portrait painters in Europe in the mid to late Eighteenth Century.

He was based in Paris where he became a member of the Academy in 1753. He married a young artist called Marie-Suzanne Giroust who became a member of the Academy in 1770. After the early death of his wife in 1772, he returned to Sweden where he remained for some time.

He travelled to Russia where he worked extensively for the nobility at Court and finally returned to Paris where he lived at the Galeries du Louvre until his death.

He had many children but we know of only two sons-in-law: Louis-Suzanne-Clerc-Carteron Barmont, who was his assistant and Martineau who wrote a biography of Roslin.

In 1774 he became a member of the Academy of Stockholm and was also a Chevalier of the Order of Gustave Wasa.

Museums where examples of his work can be seen include: Florence, Helsinki, La Rochelle, Leningrad, Lille, Montpellier, Moscow, Louvre (Paris), Stockholm and Versailles.

A portrait of Field Marshall Count Zakhare Grigoriewitch Tchernycheff

Oil on canvas

46.5 x 61 cms

Literature: Wrangel, Russian Portraits, No. 15.

JACOB VAN RUISDAEL

c. 1628/9-1682

Dutch School

Jacob van Ruisdael was one of the greatest and most influential landscape artists of all time. His formative years were spent in Haarlem, where he was 'presumed to be' a pupil of his father Isaac Jacobsz van Ruisdael and was influenced by his uncle Salomon Jacobsz van Ruysdael.

In 1656 or 1657 Ruisdael made the short move from Haarlem to Amsterdam where he remained until his death in 1682. Our painting is dateable to the early 1650's, he all but ceased to date his paintings after 1653, just as the artist was on the verge of achieving the full maturity of style to which he was consistent for the remainder of his life.

Ruisdael's genius lies in his ability to instil a natural grandeur into the Dutch landscapes which sets him apart from his contemporaries. His chief interest lay in depicting the pure forms of landscape, still pools, grey skies, waterfalls and trees, all rendered in predominately grey, green colours.

Museums where examples of his work can be seen include: Amsterdam, Anvers, Berlin, Besançon, Bonn (Musée Provincial), Brussels, Cologne, Detroit, Dresden, Edinburgh, Haarlem, Frankfurt, Florence (Pitti), Hanover, Leningrad, London (National Gallery and Wallace Collection), Madrid, New York (Metropolitan), Orleans, Paris, Rotterdam and Vienna.

A man in a punt on a lock

Oil on canvas

Signed

41.5 x 40.5 cms

Provenance: Lord Lonsdale, Lowther Castle.

Note: Professor Slive dates this painting to the early 1650's.





HENDRICK VAN STEENWYCK THE YOUNGER**c. 1580-1649****Flemish School**

Steenwyck the Younger was a Flemish painter of architecture who chiefly painted church and dungeon interiors in the style of his father, Hendrick van Steenwyck the Elder, and whose pupil he was. After his father's death, van Steenwyck the Younger pursued a flourishing and prolific career in England. He married there and died in London aged about 70.

While working at Charles I's court, Steenwyck liaised with van Dyck a good deal, and executed the background perspectives in a number of his portraits. He used a meticulous and clear style. His pictures contain more detail than that of his father, and he uses a lower horizon and there is less sense of space in his pictures. His work shows a deep understanding of perspective. His colours are sometimes bright, although a prevailing tone of grey-yellow is more common. Frans Francken the Younger sometimes provided figures for his church interiors. The artist's works are nearly always signed, often with the initials HVS.

Museums where examples of his work can be seen include : National Gallery (London), The Prado, The Louvre and Dresden.

Saint Peter released from prison**Oil on panel****Signed****71.2 x 106.8 cms**

THEODOR VAN THULDEN

1606-1676

Dutch School

The artist was a Flemish painter and a pupil of Rubens, with whom he collaborated. He lived in Paris and in Fontainebleau. Returning to Antwerp in 1635 he married Maria, daughter of the painter H. van Balen.

He was an artist of various talents which his altar-panels with large figures, and his less numerous mythological and allegorical scenes and portraits show. He became more and more independent of Rubens' influence and compared with the latter, his colours are softer in gradation, less bright and at times slightly heavier, the tonality being brownish-grey. His compositions are skilful and he contributed some large figures to the still lives by A. van Utrecht and J. Fyt.

Museums where examples of his work can be seen include: Angers, Brussels, Cassel, Grenoble, Nuremberg and Vienna.

A sketch for an altarpiece – The adoration of the Magi

Oil on canvas

Signed and inscribed

122 x 84 cms





GILLIS VAN VALCKENBORCH

c. 1570-1622

Flemish School

The artist was the son of Martin van Valckenborch and the brother of Frederick van Valckenborch. He was a manneristic painter of the transition who painted scenes from mythology and Greco-Roman history, with typical ruins. The figures, also manneristic, form large animated groups; they are painted in large surfaces, with strong colours and dramatic cloud effects are usual. Gillis's drawing is always precise and his panoramic views into the distant landscape are always very dramatic.

The Brunswick Museum have one of his paintings "The Defeat of Sanherib".

Volumnia before Coriolanus

Oil on canvas

61 x 102 cms

HENDRIK VERSCHURING

1627-1690

Dutch School

Hendrik Verschuring was a pupil of the portrait painter Dirck Govertsz for a number of years before going to Utrecht where he worked for six years with Jan Both. He finished his education in Italy before returning to Holland in 1662. His best known pictures are of elegant companies on horseback, parties setting out for the chase and cavalry engagements in which the influence of Philips Wouwerman is clearly visible. He also painted typical Dutch scenes of the beach with fishermen laying out their catch. His half-length, genre-like portraits are more rare.

Museums where examples of his work can be seen include: Copenhagen, Dresden, The Hague.

An Italianate landscape by the Tacca Fountain with figures preparing for the hunt

Oil on panel

Signed and dated 1661

38.5 x 56 cms

Note: The fountain in the painting is by Pietro Tacca and was erected in 1627 and now stands in the Piazza Annunziata in Florence.





ELIAS VONCK

1605-1652

Dutch School

Elias Vonck was predominantly a painter of still lives, his work showing the influence of both Hondecoeter and Snyder. In his hunting still lives he chiefly painted dead game birds, occasionally adding the figure of a huntsman, a cook or a female vendor, and enlivening the picture with a dog or prowling cat. His paintings depicting interiors with figures are usually on a small scale and are quite rare.

Museums where examples of his work can be seen include : Amsterdam, Copenhagen and The Hague.

An elderly couple seated in an interior

Oil on copper

Signed

30.5 x 35.5 cms

JAN WEENIX

1640-1719

Dutch School

Jan Weenix was born in Amsterdam and was a painter of still lifes, landscapes and large portraits. He was a pupil of his father, Jan Baptist Weenix and his uncle Gysbert d'Hondecoeter.

He was a prolific and versatile painter, chiefly of still lifes with hunting trophies: the dead hare with its fur reproduced with great skill, dead game birds, swans and partridges with guns and a game bag and a hunting horn. The background is often formed by a park landscape with large carved stone vases or classical buildings with a vista beyond. His colouring is more uniform and more in the Italian style than that of Melchoir d'Hondecoeter.

His still life compositions are lively and appealing with a decorative element to them, which is also true of his hunting scenes.

His portraits are rare as are his flower compositions with their dark backgrounds. He sometimes contributed figures and game to pictures by A. Waterloo and B. van der Helst. His pupil and successor was Dirk Valkenburg, who occasionally collaborated with him and often painted dead hares in his manner.

Museums where examples of his work can be seen, include: Aix la Chapelle, Amsterdam, Bath, Berlin, Bonn, Brussels, Cambridge, Copenhagen, National Gallery (London), Wallace Collection (London), New York, Louvre, Stockholm and Vienna.

The Departure of the Prodigal Son

Oil on canvas

Signed and dated 1716

95 x 120 cms





PETRUS WILLEBEECK

fl. 1632-1647

Flemish School

Petrus Willebeek is a rare early Flemish still life painter who is mentioned for the first time in 1632 in the ledgers of the Corporation of St. Luke in Antwerp, as being a pupil apprenticed to Eduaert Snayers. It was not until 1647 that he became a Master in his own right. His paintings are normally on a small scale on panel and always of a particularly fine quality in the drawing of fruit and other elements of still life. A number of his pictures are known including a still life with fruit and shells in the Collection of Nicholas Rockox in Antwerp. It is interesting to note that in this illustrated work, the artist's reflection is shown in the painting of the glass roemer.

A still life with a roemer, a silver plate with sliced gammon, lemons and a pipe

Oil on panel

46 x 37 cms

JOHN WOOTTON**1682-1764****English School**

John Wootton was born in the small parish of Snitterfield in 1682, and was the pupil of Jan Wyck. Wootton's pre-eminent position in England in the first half of the eighteenth century as a painter of sporting and landscape subjects was to go virtually unchallenged for almost four decades. Among his royal patrons were George II and his estranged son Frederick, Prince of Wales. His painting reflected the interests of the nobility and landed gentry and identified them with country life and its pursuits.

Two sporting dogs attracted by a squirrel on a tree stump

Oil on canvas

Signed

111.8 x 89 cms

Literature: John Wootton 'Landscape and Sporting Art in Early Georgian England' by Arline Meyer. The Iveagh Bequest, Kenwood, 1984.



The Ranelagh Press
London NW3 01 435 4400