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*Front Cover:*  
see Number 19 in Catalogue (detail)



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

## **NICHOLAS BERCHEM**

1620-1683

Dutch School

Nicholas Berchem was born in Haarlem in 1620. He received his foremost training from his father, Pieter Claesz, the famous still-life painter.

He entered the Haarlem Guild in 1642 and in the same year went to Italy. By 1646 he was back in Haarlem, where for a time Pieter de Hooch was studying with him. By 1677 Berchem had settled in Amsterdam where he lived until his death in 1683.

His style was formed from the short time he spent in Italy and the Italian influence continued throughout his career. His subject matter included biblical and mythological themes, battles, genre and harbour views. He did many landscape scenes peopled with bucolic workers and travellers. His figures can also be found in the works of other artists, including Ruisdael and Hobbema. Few of his works are dated, therefore making a chronology of his paintings difficult to establish accurately.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Antwerp, Berlin, Copenhagen, The Hague, Leningrad (Hermitage), London (National Gallery), Paris (Louvre) and Vienna.

**A Country Landscape with a Cowherd, Cattle, Sheep and a Dog by a Pool in the Foreground**

Oil on canvas

22 x 19 inches (56 x 48 cms)

Signed







**GIUSEPPE-BERNARDINO BISON**

1762-1844

Italian School

Bison's early career began in Venice where his training as a painter was in the studio of Romani and Sedini. From an early age he began to specialise in Vedute views of the famous city, carrying on the tradition of the earlier masters such as Guardi, Bellotto and Canaletto. His views are always very precise in draughtsmanship and his attention to detail exquisite.

Bison worked on some religious works for Churches in Trieste, Ferrara and Treviso, but his work consists mostly of landscape views of Venice and its surrounds.

Sunday Mass at San Nicola di Lido

Oil on canvas

12 x 15¾ inches (30.5 x 40 cms)

3

**HENDRICK BLOEMAERT**

c.1601-1672  
Dutch School

Hendrick was the eldest son and pupil of Abraham Bloemaert and, like him, was much influenced by Caravaggio. He specialised in religious and biblical subjects, as well as portraiture, at which he was particularly successful.

Museums where examples of the artist's work can be found include: Amsterdam, Dresden, Utrecht (Centraal Museum) and Stockholm.

**A Portrait of Cornelia van den Corput, aged 63**

Oil on canvas

37½ x 30½ inches (95.2 x 77.5 cms)

Signed and dated 1670

*Note:* According to a label on the reverse, the sitter was the wife of Heer Quintijn de Veer.











**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 pair of paintings**

**A still life with peaches on a ledge**

**A still life with apples and fruit on a ledge**

**Oil on panel**

**12¼ x 10 inches (31 x 24.5 cms) Oval**

**Both are signed**

**JAN BOTH**

1615-1652

Dutch School

Jan Both and his brother Andries were pupils of Abraham Bloemaert in Utrecht. The two brothers travelled to Italy and were certainly together in Rome in 1638 where they remained until 1641. Sadly, Andries was drowned in Venice on the return journey, so Jan came back to Utrecht alone where he spent the remainder of his short life.

Jan Both was an innovator in the context of Dutch landscape painting in that he perfected a particular type of picturesque, almost romantic, view of the Italian countryside. His carefully worked compositions of wooded mountain landscapes with paths animated by travellers and shepherds, sunny hills and river valleys are always bathed in golden evening light.

William de Heusch and Hendrik Verschuring were among his pupils and his influence on landscape artists of the latter half of the seventeenth century was considerable.

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

Aix-en-Provence, Bordeaux, Brussels, Dublin, Hanover, Hamburg, London, Madrid, Moscow, Naples, Paris (Louvre), Rome and Rotterdam.

**CORNELIS VAN POELENBURGH**

c. 1586-1667

Dutch School

Cornelis van Poelenburgh is known as a Utrecht landscape and history painter. He was a pupil of Abraham Blomaert and his work is characterised by a small scale, painted with a smoothness and delicacy associated with the miniature, which is often accentuated by the copper plate he so frequently used. His choice of subject matter is often mythological and biblical, with landscapes with arcadian ruins and nude bathers beside a stream. Alternatively, he would focus on a certain incident from mythology or the bible and it is here that his work becomes very personal and intimate, again heightened by the small scale of the work.

He is known to have painted figures in paintings by Jan Both, Willem de Heusch, A. Keirincx, Herman Saftleven and Hendrik Steenwijck, and among his pupils and imitators were D. van der Lisse and F. Verwilt.

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

Amsterdam (Rijksmuseum), Berlin, Dresden, Leningrad, London, Madrid and Vienna.

**Nymphs bathing by a Stream in an Italianate Wooded Landscape**

**Oil on canvas**

**19¼ x 23½ inches (49 x 59.6 cms)**

**Signed Both**

*Note:* Other examples of Collaboration between Both and Poelemburgh can be seen in the 'Landscape with the Judgement of Paris' in the National Gallery, London, and the 'Landscape with Nymphs', in the collection of Andrea Busiri-Vici, Rome (see J. D. Burke, 'Jan Both: Paintings, Drawings and Prints', 1976, pp. 212--213, no. 49, and pp. 241-242, no. 101).







**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 Cornelis 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 the artist's work can be found include: Angers, Florence, Grenoble and London (British Museum).

**St. Anthony in Meditation amongst Ruins within an Extensive Landscape**

Oil on panel

16 $\frac{1}{8}$  x 25 $\frac{1}{2}$  inches (41 x 65 cms)

Signed and dated 1635

**ABRAHAM BRUEGHEL**

1631-1697

Flemish School

Born at Antwerp, the second son of Jan Brueghel the Younger, Abraham Brueghel was the pupil of his father and 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. He completed nine paintings during this time from the year of his arrival, 1649. In 1659 he went to Rome where he married and became a Member of the St. Luke Academy in 1670. Soon after 1671, Abraham is recorded in Naples and probably died there.

At first, Abraham painted in the style of his father. However, when he arrived in Italy, Abraham at once turned to painting Garlands in the manner of Seghers and worked in collaboration with Carlo Maratta and other Italian figure painters. Abraham Brueghel is best known, however, for his large fruit and flower compositions made during the last thirty years of his life. While working away from his fellow Flemish compatriots, he adopted an Italian style that is to be seen in his work and many of his still-lives show a Neapolitan influence.

Museums where examples of the artist's work can be found include: Amsterdam, Florence (Pitti Palace), Rotterdam and Turin.

A Still-Life with green figs, a watermelon, chestnuts, roses and grapes resting on a stone ledge

Oil on canvas

25 $\frac{5}{8}$  x 19 $\frac{3}{4}$  inches (65 x 50 cms)

Signed and inscribed











## **JAN PEETER BRUEGHEL**

1628-c.1680

**Flemish School**

Jan Peeter was the son of Jan Brueghel the Younger and the brother of Abraham Brueghel.

He was born in Antwerp in 1628 and was baptised in the Church of Saint-George. He was elected to the Guild of that City and later moved to Liege where he collaborated with Walthere Damery (1610-1678) who was a well-known pupil of Pietro da Cortona.

In 1643 he returned to Antwerp after much travelling including a profitable stay in Paris. In 1662 he was involved in a controversial law case which also involved his father.

We know that in 1664 he was in Venice. Most of his paintings are signed Jean Brueghel or J. P. Brueghel.

Examples of the artist's work can be found in Antwerp.

**A Still-Life of Roses, Tulips, Peonies, Irises, Carnations and other Flowers in a Glass resting on a Marble Pedestal**

**Oil on panel**

**18 x 13½ inches (46 x 33.5 cms)**

**Signed**

*Literature:* 'Les Peintres Flamands de Fleurs au XVII Siecle',  
Marie-Louise Hairs, Brussels, 1985, pp. 244-245.

**EVERT COLLIER**

active 1680-1706  
Dutch School

Evert Collier was a Dutch still-life painter in the style of Jan Vermeulen and 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.

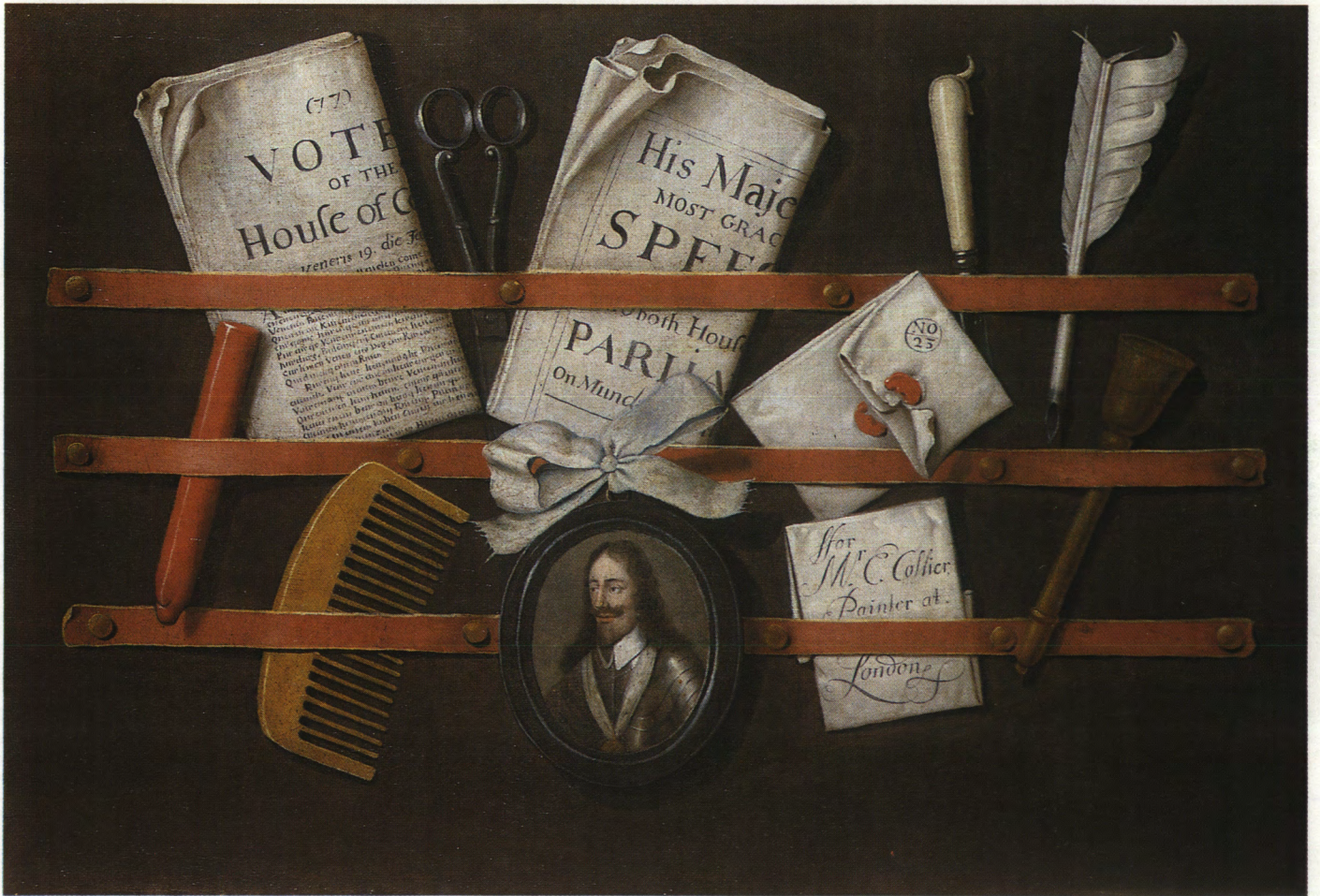
Museums where examples of the artist's work can be found include: The Hague, London (Tate Gallery) and Vienna.

A Trompe l'oeil of a comb, a quill, sealing wax and documents in a letter rack

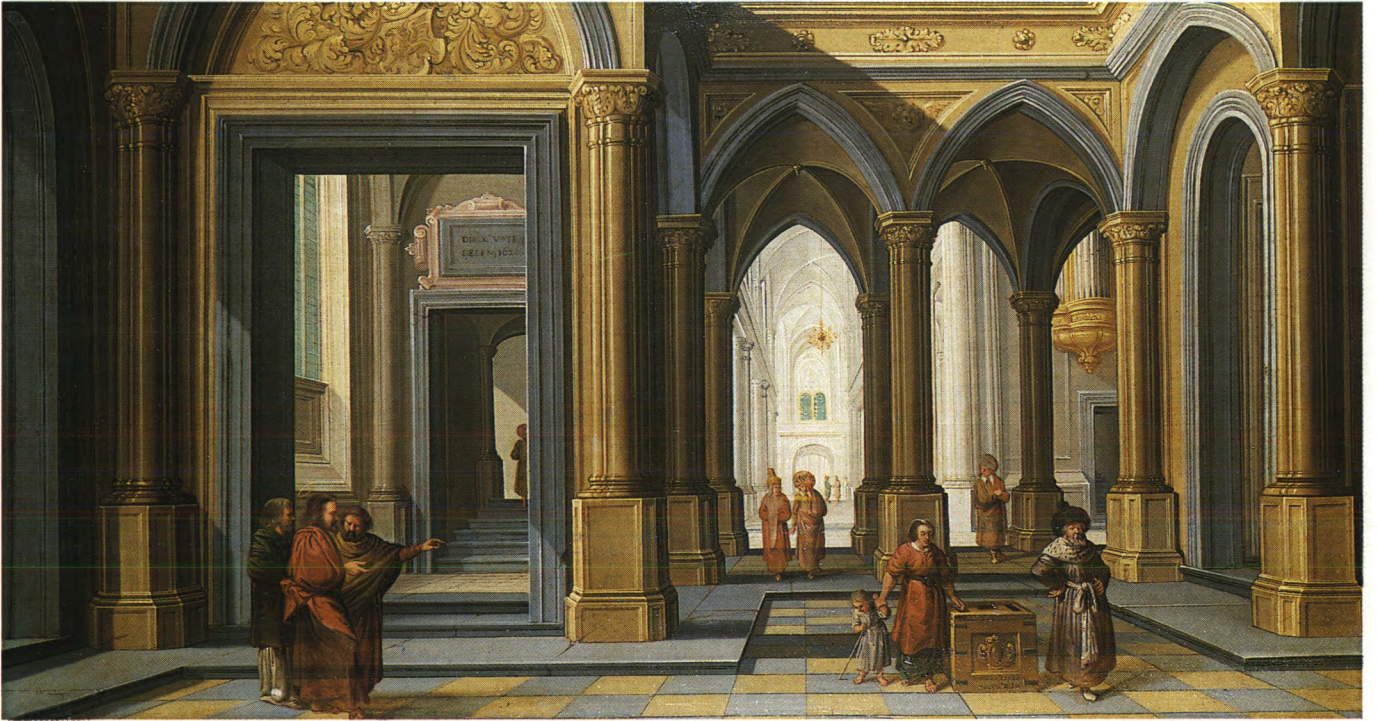
Oil on canvas

17¼ x 23½ inches (43.6 x 59.8 cms)

Signed







**DIRCK VAN DELEN**

1605-1671

Dutch School

Dirck van Delen was probably the pupil of Frans Hals. He was in Rome in 1623 and in 1626 he went to Arnemuyden. He lived in Antwerp in 1668.

He was a painter of interiors, palaces and pillared halls, with garden and architectural views in the style of the Steenwycks of Antwerp. He achieves a remarkable effect of space by his somewhat exaggerated, fanciful use of perspective. The relatively large figures were sometimes contributed by Anthonie Palamedesz or Willem van Herp. His later works may be distinguished from those of the followers of the Steenwycks by their warm Dutch tonality and the successful rendering of atmosphere. His fantasy architecture in its Baroque style is sometimes a little overcharged. This applies especially to his many variations on large halls and garden palaces, which were also painted by his pupil Jan van Baden. His scenes of festive halls are akin to those of Bartholomeus van Bassen.

The story is taken from Mark 12, verses 41-44. A poor widow came to the Temple at Jerusalem and placed her last two coins in the chest for offerings. Christ drew the disciples' attention to her act, saying that the woman's gift was worth more than the large sums given by the rich because her sacrifice was greater.

Museums where examples of the artist's work can be found include: Amsterdam, Antwerp, Brussels, Dublin, London, Paris and Stockholm.

**The Widow's Mite**

Oil on panel

26 x 14¾ inches (66 x 37.5 cms)

Signed, inscribed and dated 1628

*Provenance:* Private Collection, Munich

**ALEXANDRE-FRANÇOIS DESPORTES**

1661-1743

French School

Alexandre Desportes was a painter of sporting and animal subjects as well as a very accomplished portraitist. He was born in Champagne, the son of a labourer. The early part of his career was spent painting decorative scenes, including theatre sets and he also spent some time working in the Chateau d'Anet and at Versailles for Louis XIV. In 1695 he left for Poland where he was appointed Court Painter to King Jean Sobieski and painted his and other members of the royal family's portraits. After the death of the King in 1696, he returned to France and thereafter dedicated himself almost exclusively to sporting pictures. He became Court Painter to Louis XIV, and decorated a large number of the royal residences, including the Chateau de Chantilly, the Hotel de Bouillon and the Chateaux of La Muette and Compiègne.

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

Desportes continued to paint until his death in 1743 at the age of 82. He left a large number of canvasses and his work can be seen in the following museums: Bordeaux, Budapest, Fontainbleu, Hanover, Geneva, La Harve, Lille, London (Wallace Collection), Moscow, Munich, Paris (Louvre), Stockholm and Versailles.

**A pair of Still-Lives depicting a Dog guarding Game and a Cat raiding a Larder**

**Oils on canvas**

**35½ x 28¾ inches (90 x 72 cms)**

**One signed and dated 1711**

***Provenance:* Private Collection, Amsterdam**











**PIERRE DUPUIS**

1610-1682

French School

Pierre Dupuis, together with Louise Moillon and Paul Liegeois, was one of the most important still-life painters in France in the first half of the 17th Century. The style and colouring of these painters was very different to those members of the Dutch School who were working at the same time. The colours are more intense, especially in the use of blue, and there is a warmth which tends to be absent in the paintings from the Northern School.

Dupuis appears to have travelled to Italy between 1630 and 1640 and to have met there Pierre Mignard in either 1637 or 1638, with whom he became close friends – often painting the flowers and still-lives in Mignard's portrait and religious compositions.

His reputation was high, even before he entered the Academy, and not only in France. The Archduke Leopold-William bought three of his pictures to add to his collection. Several contemporary documents survive relating to his attendance at Academy meetings. Legal and Religious papers, such as marriage certificates, have also been found. His signed paintings are rare and seldom seen on the art market.

Museums where examples of the artist's work can be found include:  
Lafere, Strasbourg, Algiers and Paris (Louvre).

**A Pair of Still-Lives of Fruit, including Plums, Peaches, Grapes  
and a sliced Melon resting on a Marble Ledge**

Oils on copper

10 $\frac{3}{8}$  x 15 $\frac{7}{8}$  inches (26.5 x 40.5 cms)

One signed

**JAN EYCKE**

active c.1618-1630

Flemish School

Little seems to be known about this interesting early Seventeenth Century Flemish Portrait painter who was clearly influenced by the works of Daniel Mytens. Like Mytens, he appears to have travelled to England where he established himself at painting portraits of the nobility and aristocracy at the Court of James I and later of his son Charles I.

Jan Eycke has used the conventional format of portraiture at the time, placing his subjects centrally in the picture surrounded by drawn back curtains, tressle tables and chairs.

He seldom signed his paintings though the portrait of the Earl of Ancrum in the Collection of the Marquis of Lothian is signed and dated 1618. Other examples of the artist's work can be found at Milton House, Northants in the collection of Lord and Lady Fitzwilliam.

A Portrait of a Lady wearing a pale silk damask dress with a flat lace ruff standing in an interior

Oil on canvas

78 x 45½ inches (198 x 115 cms)







**FRANCESCO FIERAVINO, IL MALTESE**

c.1620-1680

Maltese School

Fieravino was born in Malta in around 1620 and rapidly became the most renowned painter of still-lives in the country. After 1650 he travelled to Rome where he became finally established and, indeed, where he spent the rest of his life.

Fieravino's compositions are normally very full of incident with a plethora of objects, silverware and vases of flowers resting on fine Turkish rugs. His use of paint is thick and generous and always bright and full of colour. It is very rare to find his pictures signed.

Museums where examples of the artist's work can be found include: Aix, Nancy and Rennes.

An Interior with a Lady at a Harpsichord accompanied by a Gentleman with two guitars, a Cello, a Kit and a Chitarrone with Flowers and Silverware in the Foreground.

Oil on canvas

28½ x 38¼ inches (72.5 x 97.5 cms)

Signed

**JAN FYT**

1611-1661

Dutch School

The artist was one of the major still-life and animal painters of the Dutch school of the Seventeenth Century. He started his career as a pupil of Frans Snyders, in whose style he painted game birds with hounds and larger hunting scenes with stags, bears and wild boar. Fyt is known to have collaborated with other painters such as Erasmus Quellinus, Theodor van Thulden and Theodor Willeboirts in his bigger paintings, with these artists painting the figures. However, the artist was supremely competent in his execution of smaller pictures, rendering fur and features in a masterly fashion. Most of his paintings are signed.

Fyt is known to have painted some flower pictures but these are rare. His most important pupil was Pieter Boel.

Museums where examples of the artist's work can be found include: Brussels, Florence, Geneva, Leningrad and London (National Gallery).

**A Still-Life with a Partridge on a Stone Ledge**

Oil on canvas

15 7/8 x 22 7/8 inches (40.5 x 58 cms)

Signed

*Literature:* Edith Greindl, 'Les Peintres Flamands de la Nature Morte', Brussels, 1956.











**NICHOLAS VAN GELDER**

c. 1636-c. 1676

Dutch School

Nicholas van Gelder was a still-life painter who began his career as a pupil of William van Aelst, in whose style he painted fruits and fruit garlands, dead game and, more rarely, flowers. His compositions are well laden with such items and included silverware and cutlery and are usually framed by backgrounds of curtains, tapestries or wall niches.

Van Gelder is known to have travelled to Stockholm but later returned to Amsterdam where he died in around 1676.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Berlin, Copenhagen, Leiden, Rotterdam and Vienna.

**A still-life of fruit in a basket with a bowl of crayfish a nautilus cup and a tall glass in the background**

Oil on canvas

29½ x 25⅝ inches (75 x 65 cms)

Signed

*Literature:* Poul Gammelbo, 'Dutch Still Life painting in Danish Collections', 1960, no. 95.

*Exhibited:* 'Dutch and Flemish Still Lives from 1600', Kunstforeningen, Copenhagen, 1965, no. 37.

**WYBRAND DE GEEST**

1592-1660

Dutch School

This Friesian portraitist was the son and pupil of the painter Simon de Geest. In 1613, he was working in Utrecht with Abraham Bloemaert. He continued from there to Belgium, France and Rome before returning to Utrecht where he married Hendrikje Ulenburgh, sister to Rembrandt's wife, Saskia. He is recorded as working in Amsterdam and Louvain. De Geest painted individuals and family groups of the West Friesian nobility and upper bourgeoisie in the style of Jan van Ravesteyn and Paulus Moreelse with whom he is often confused. His figures are stronger and usually have large, dark eyes. The faces are individualised in a clear and assured manner with the details of dress and jewellery beautifully rendered. He was particularly fond of painting children and the quality of his brushwork is especially evident in these portraits.

Museums where examples of the artist's work can be found include: Lille and Stuttgart.

A Portrait of a Young Boy aged 1½ years holding a small green parrot

Oil on Panel

34¼ x 27 inches (87 x 69 cms)

Inscribed and dated 1627 'au verso'

*Provenance:* Ex. Coll. Mrs. Horsfall  
Christie's, 24 July 1936







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## **JOHANNES HALS**

c. 1620-1650

Dutch School

Johannes was the son of Frans Hals and, like his elder brother Harmen Hals, painted interior scenes – mainly kitchen interiors and occasionally some historical compositions.

Many of his pictures, especially some of his village scenes, are staffed with numerous figures, much in the style of Jan Miense Molenaer.

On 22nd January 1648 he is known to have married Maria de Wit and later, in 1649, he is recorded as marrying again in Haarlem. In 1640 he was elected to membership of the Guild at Delft.

The Museum at Haarlem houses some examples of the artist's work.

**A Family group in a Kitchen Interior**

Oil on panel

17¾ x 21⅞ inches (45 x 55.5 cms)

**JAN JANSZ DE HEEM**

1650-1695

Dutch School

Jan Jansz de Heem was the half-brother of Cornelis de Heem but there seems to be some confusion as to the identity of this excellent painter. A number of his canvases exist signed 'Johannes de Heem fecit' as well as some signed with initials, such as the large still-life 'La Collation en Danger', the property of the Municipal Museum of Brussels and now hanging in their Town Hall. Another fine still-life is in the collection of the Louvre Museum in Paris.

His pictures are obviously much influenced by the work of his father, Jan Davidsz de Heem, where he incorporates the silvery quality of drawing in his rendering of fruit, leaves and flat-ware together with a carefully composed still-life composition.

A 'Pronck' Still-Life with a parcel gilt cup and cover, a fine embossed silver ewer, grapes, split peaches, crabs and a part-peeled lemon resting on a marble ledge

Oil on canvas

33¾ x 47½ inches (86 x 121.5 cms)

Signed

*Literature:* A. P. de Mirimonde, Koninklijk Museum Voor Schone Kunsten, Antwerp, 1970









**JAKOB DE HEUSCH**

1656-1701

Dutch School

Jakob de Heusch was a pupil of his uncle Wilhelm de Heusch and began his career in his studio. His uncle advised the young Jakob to travel to Italy where he stayed for some years. Here he carefully studied the works of Salvator Rosa and became a very accomplished artist. He is known to have received numerous commissions and a number of his paintings were engraved.

De Heusch's compositions are very classical in construction interpreting the Italian landscape in a Claudian style. His palette is strong and determined with a fine feel for colour and texture.

Museums where examples of the artist's work can be found include: Brunswick (Herzog-Anton-Ulrich Museum), Leningrad (Hermitage), Mayence, Venice and Vienna (Kunsthistorisches Museum).

**An Arcadian Landscape with Pan and Syrinx**

Oil on canvas

70 $\frac{7}{8}$  x 55 $\frac{1}{8}$  inches (180 x 140 cms)

Signed and dated 1700

*Provenance:* Ex. Private Collection Dusseldorf, West Germany.



**MELCHIOR D'HONDECOETER**

1636-1695

Dutch School

Melchior was a pupil of his father, Gysbert d'Hondecoeter, but the works of his uncle, Jan Baptist Weenix, were to prove more influential.

Melchior seldom departed from the subject matter of depicting wildfowl, poultry and other exotic species of birds in landscape and farmyard paintings. He was acknowledged even in his own lifetime as the master of Dutch bird painting.

A natural draughtsman with brilliant powers of observation, Melchior excelled at catching the movement of birds in full action. 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 introduced classical features into many of his paintings which tends to give them a slightly Italianate feel. This was undoubtedly to appeal to the collectors of grandiose types of paintings, as well as to assist in structuring the compositions of his numerous large decorative paintings and murals.

Hondecoeter's works were enormously popular in late seventeenth century Holland, and his works were copied and imitated well into the eighteenth century.

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

Amsterdam (Rijksmuseum), Antwerp, Boston, Cardiff, Florence (Pitti Palace), Karlsruhe, London (National Gallery & Wallace Collection), Munich (Alte Pinacothek), New York (Metropolitan) and Paris (Louvre).

**A Classical Garden Landscape with Mallard, a Golden Eagle and other wildfowl in flight**

Oil on canvas

72½ x 49½ inches (184.2 x 125.7 cms)

Signed

*Provenance:* Ex. Collection Brunner, Paris









**ANTONIO JOLI (Antonio Joli di Dipi)**

c.1700-1777

Italian School

Joli was a landscape painter who travelled widely throughout Europe around the middle of the 18th Century. He was born in Modena and at an early date travelled to Rome, where he became a pupil of Panini, and then on to Venice before travelling to England, where he arrived in the mid-1740's. In the 1750's Joli travelled to Germany and executed some fine views of German cities including Dresden, Frankfurt, Berlin and Munich.

His training was essentially that of a perspective painter and he worked a great deal on designs for theatres. He was a pupil of one of the Bibienas. In London, he painted scenery for the King's Theatre in the Haymarket, as well as initiating the tradition of Italianate views of the city. A surviving scheme of decoration is that painted for the theatre's manager, Heidegger, at 4 Maids of Honour Row, Richmond (E. Croft-Murray, 'Decorative Painting in England 1537-1837', Vol. 11, 1970, p. 226).

He returned to Italy in 1754 and throughout the decade worked frequently in Venice and in Naples before settling permanently in the latter town in 1762.

Museums where examples of the artist's work can be found include:  
Madrid and Venice.

**A View of Dresden**

Oil on canvas

19¼ x 28⅞ inches (49 x 73.5 cms)

*Provenance:* Sir John Osborn who in 1771 became British Minister at Dresden.  
His brother Sir George Osborn of Chicksands Priory,  
Bedfordshire.  
To Charlotte, daughter of Sir George Osborn, as a wedding  
present.  
Thence by descent.

**CHRISTOPH JACOBSZ VAN DER LAMEN**

c. 1606-1651  
Flemish School

Van der Lamén was a Flemish painter mainly of interior scenes much in the style of his contemporary Anthonie Palamedesz. He painted elegant figures in room interiors, usually playing music, drinking or gambling. These interiors are usually rather sparsely furnished with a fireplace, doorways and with a few maps or paintings on the wall.

Van der Lamén began his career as a pupil of his father Jacob van der Lamén and probably later worked with Frans Francken II. In 1636 he was made a member of the Guild in Antwerp and was married in 1642 to Maria Michelsen who bore him six children. We know that in 1637 one of his pupils was Hieronimus Janssens who continued to work very much in the style of his master.

Museums where examples of the artist's work can be found include: Budapest, Dunkirk, Copenhagen, Strasbourg and Vienna (Kunsthistorisches Museum).

**An Elegant Interior with Figures Drinking and Playing Cards**

Oil on panel

19¾ x 23¼ inches (50.3 x 58.8 cms)







**PAULUS LESIRE**

1611-after 1656

Dutch School

Lesire was a Dutch portraitist who started his career as a pupil of J. G. Cuyp. In 1631 he became a Master of the Guild at Dordrecht and then seems to have worked mainly at The Hague until 1648. His portraits are usually set with a light grey or brown background and are painted with great attention to detail. Some of his earlier portraits were influenced by Rembrandt and his later work is much in the style of Bartolomeus van der Helst.

One of Lesire's best known works is the portrait group of the Dordrecht Militia company as well as an interesting picture of Queen Henrietta Maria Leaving Scheveningen in 1637.

Museums where examples of the artist's work can be found include: Dordrecht, The Hague, Hannover and Vienna (Kunsthistorische Museum).

**A Portrait of an Old Man wearing a Fur-Trimmed Jacket with a wide Collar**

Oil on panel

27 $\frac{1}{8}$  x 21 $\frac{5}{8}$  inches (69 x 55 cms)

Signed

*Note:* This painting is to be published shortly by Professor Werner Sumowski in his Third Volume of works by the followers and contemporaries of Rembrandt.

**CIRCLE of CORNEILLE DE LYON**

c. 1510-c. 1574

French School

Corneille de Lyon is thought to have come from Holland to work in Paris. In 1533, we hear that Jean Seconel meets his friend 'Corneille, le Peintre' in Lyon. In 1541 Corneille was made the painter to the Dauphin, the future Henri II, for whom he would later become also the Valet de Chambre.

By 1544 the artist was well-established in Lyon where he was known as 'Corneille de Laye' and 'Corneille le Peintre Flammant'. In 1547 he received his full papers for naturalization and in 1551 he was named the Court painter to Henri II, a post he was also to hold under Charles IX. In this year the Venetian Ambassador Giovanni Vapelli went to see him in Lyon where he saw 'toute la Cour de France, tant les gentilhommes que les demoiselles représentés en Beaucoup de petits tableaux avec tout le naturel imaginable'. Later in 1564, Catherine de Medici also paid a visit to the artist in Lyon and admired "Parmi tous ces grands seigneurs et grandes reynes" her own portrait "ayant ses trois belles filles aupres d'elle".

Corneille's reputation was well-established and he appears to have continued to execute fine portraits always on a small scale right up to the year of his death.

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

Berlin, Dijon, London (National Gallery), Paris (Louvre), Versailles and Toulouse.

**A Portrait of Jacqueline de Monsel**

Oil on panel

13¾ x 10¼ inches (35 x 26 cms)

*Provenance:* Private Collection, Paris.









**JEAN-BAPTISTE MONNOYER**

1639-1699

French School

Jean-Baptiste Monnoyer was the leading painter of flower still-lives of his generation 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. 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 the artist's work can be found include: Leningrad and Paris.

**Hyacinths, Peonies, Narcissi and other Flowers in a Glass Vase on a Pedestal**

Oil on canvas

16 x 12½ inches (40.6 x 31.7 cms)

*Provenance:* Ex. Collection: Ralph Montagu, Duke of Montagu, Montagu House

One of a large series of pictures commissioned from the artist by Ralph Montagu, Duke of Montagu, for Montagu House, Bloomsbury, and executed between 1687 and 1692.



**ADRIAEN VAN OSTADE**

1610-1685

Dutch School

Adriaen van Ostade was probably a pupil of Frans Hals in Haarlem, although his influence is not easily discernable. Of more significance is the fact that Adriaen Brouwer was studying under Hals at the same time and his influence is clearly evident in the young Ostade's work. It was Brouwer's sketchy and powerful technique in the rendering of coarse peasant interiors that particularly impressed him, and while Ostade chose to paint similar subject-matters, he did so in a more precise and refined manner.

Rembrandt's influence can also be traced in Ostade's work after about 1640; his interiors became calmer, his palette warmer and he employed a brown chiaroscuro to great effect. He still favoured cluttered compositions, revelling in drawing the disorganised utensils and debris of everyday life.

Ostade's reputation rests on his copious genre paintings and peasant figure studies. His quieter paintings of farm and kitchen interiors in which the emphasis is on the still-life element are considerably rarer in his oeuvre.

He was successful and prolific throughout his long career, and among his more illustrious pupils were his brother Isaac, Jan Steen, Cornelis Dusart and Cornelis Bega.

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

Amsterdam, Berlin, Brussels, Budapest, Geneva, The Hague, Leningrad, London (National Gallery and Wallace Collection), Moscow, Paris (Louvre) and Vienna.

**A Peasant smoking in an Interior**

Oil on panel

11¾ x 10¼ inches (29.8 x 26 cms)

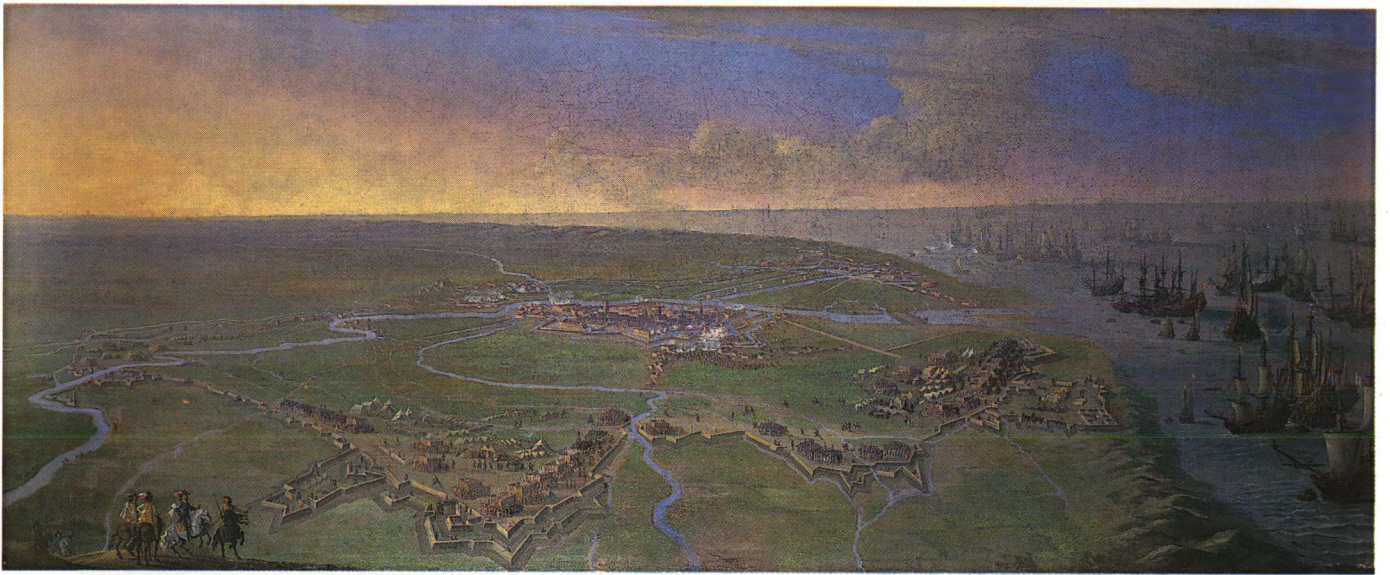
Signed

*Provenance:* The Metropolitan Museum of Art, New York (given in 1871).

*Literature:* C. Hofstede de Groot, 'A Catalogue Raisonné', III, 1910, no. 176.









**GILLIS PEETERS**

1612-1653

Flemish School

Gillis Peeters was the brother of Bonaventura and Jan Peeters and became an important Flemish landscape painter. He is known to have collaborated with Bonaventura and it is thought that they used the same studio.

Gillis painted in clear light tones and was at his best when portraying extensive landscape views with shipping or battle scenes. These bird's eye pictures were important documents of the period and in many instances give the viewer an excellent idea of what 17th Century combat was really like. In 1634, he became a member of the Guild at Antwerp. Together with his brother Bonaventura, he painted the large view of the Siege of Callou for the Town Hall there. Gillis was also known to have executed some engravings, many after his own compositions and some after works by Frans Synders.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Antwerp, Dresden and Leningrad (Hermitage).

**BONAVENTURA PEETERS**

1614-1652

Flemish School

Bonaventura Peeters was the brother of both Gillis and Jan Peeters and specialised in painting shipping and Naval battle scenes. He was particularly known for his stormy shipping pictures where he produces well-drawn compositions crowded with boats and mariners.

He may be confused with Jan, who painted in a similar style but more sketchily, and with the Dutch sea painters Jan and Julius Porcellis.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Antwerp, Berlin, Dresden, Leningrad (Hermitage) and Vienna (Kunsthistorisches Museum).

**A Panoramic View of a Northern French Town with a Naval  
Engagement between French and Dutch Forces in action**

Oil on canvas

39 x 89 inches (99 x 226 cms)

*Note: 1* Further research as to the identification of the view is currently being undertaken.

*Note: 2* It is likely that this canvas is a collaboration of the two artists, with Gillis painting the landscape and Bonaventura the shipping.

*Provenance:* *Ex. Collection: The Prince Beauvau-Craon, Chateau d'Haroué, since the 18th Century.*

**PIETER QUAST**

1601-1647

Dutch School

Pieter Quast is an interesting early Dutch painter who began his career in Amsterdam. His painting consists mainly of genre scenes incorporating peasant figures in tavern or home interiors. His work is a little reminiscent of that of the 'pseudo-Van de Venne' but somewhat looser with more elements of caricature in the drawing.

Several painters like Pieter Codde and Jan Olis imitated his compositions but neither managed to capture his quick sense of drawing and rapid movement.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Budapest, Munich (Alte Pinakothek), Leningrad (Hermitage) and London (National Gallery).

**A Visit to the Dentist**

Oil on panel

17 $\frac{7}{8}$  x 26 $\frac{1}{4}$  inches (48 x 66.5 cms)

Signed

*Literature:* A Bredius, "P. Quast" 'Oud Holland' XX, 1902, pp. 65-82.  
N. Maclaren, National Gallery Catalogues, Dutch School, London, 1960, p. 300.







**ETIENNE RENDU**

c. 1630-c. 1680

French School

Etienne Rendu was a French landscape painter who began his career as a pupil of Jacques Fouquieres, the famous landscape artist born in Antwerp but who later became a naturalised Frenchman.

His work is usually highly coloured with a strong feeling for landscape perspective. His palette is close to that of Fouquieres, using strong blues, yellows and oranges.

It would appear that his paintings are relatively rare as few seem to have survived.

**An Extensive Country Landscape with Horsemen in the Foreground**

Oil on canvas

27½ x 39 inches (70 x 99 cms)

Signed and dated 1655

**HERMAN SAFTLEVEN**

1609-1685

Dutch School

Herman Saftleven was the son of Herman Saftleven the Elder and the younger brother of Cornelis Saftleven. He moved from Rotterdam to Utrecht in 1632 and remained there until his death in 1685. He married the daughter of the architectural painter, Hendrik van Vliet.

Herman was primarily a landscape painter, although some of his early works depict peasant interiors in the manner of his brother Cornelis. His first landscapes show the influence of Jan van Goyen, and later Jan Both and Cornelis Poelenburgh, both Italianate artists from Utrecht.

His later landscapes were inspired by the followers of Jan Brueghel the Elder and by his own travels along the Moselle and in the Rhineland. These landscapes are often small in size and characterised by mountainous forests and rivers with peasants and villages, painted in dark green and brown tones. His attention to detail was meticulous and his style attracted many followers, including Jan Griffier and Christian George Schutz.

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

Amiens, Amsterdam, Berlin, Brussels, Budapest, Copenhagen, Dresden, Edinburgh, Frankfurt, London (National Gallery), Munich, Rotterdam, Stockholm, Utrecht and Vienna.

**An Extensive Rhineland View with Country Folk in Boats moored by Fortified Buildings**

Oil on panel

8¼ x 11 inches (21 x 28 cms)

Signed and dated 1669









## **ROELAND SAVERY**

1576-1639

Dutch School

Roeland Savery was one of the most important Dutch painters of landscapes, animals and flower still-lives of his time.

His work was much influenced by that of the Flemish painters Jan Brueghel the Elder and Gillis van Coninxloo and imitated their intimately drawn landscapes with fantastic rocks and ruins. He was the first Dutch painter to include tame and wild animals in his compositions. These were well represented in his frequent depictions of Paradise, Noah's Ark and the Flood, as well as Orpheus charming the Beasts.

He was Court painter to the Emperor Rudolph II and his fine hunting scenes and mountain landscapes suggested that he probably travelled to the Alps.

His delicate flower still-lives were generally depicted in a stone niche and his lifelike frogs, lizards, beetles, butterflies and grasshoppers enhanced the realistic compositions.

His pictures were usually signed and dated and they seldom exceeded medium size.

Willem van Nieulandt, Allaert van Everdingen and Gillis d'Hondecoeter were all pupils of Savery. He died in Utrecht in 1639.

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

Amsterdam, Berlin, Brunswick, Brussels, Dresden, Frankfurt, Leningrad, Turin, Vienna and Utrecht.

**A Forest Landscape with numerous birds and fowl including Ostrich, Bustards and Birds of Paradise by a lake surrounded by classical ruins**

**Oil on panel**

**10¾ x 15¼ inches (27.3 x 38.8 cms)**

**Signed and indistinctly dated**

***Provenance:* Ex. Collection: G. Powell Harper, 1951**



**DAVID TENIERS the Younger**

1610-1690

Flemish School

David Teniers was an important painter of landscape, genre and portraits of the Flemish school. Teniers' early style was like that of Frans Francken and Adriaen Brouwer but his later personal style is lighter, with stronger local colours and well-drawn figures which became of increasing importance within his landscapes.

The fulfilment of his work can be seen in the many variations of harvest and village dancing scenes. His depiction of wine kegs, kitchen utensils and furniture are carefully detailed, with small areas of a painting constituting a still-life in themselves.

Occasionally he painted religious subjects, mythology and scenes of ghosts and witches and, of course, his well-known genre-type pictures of dressed-up cats and monkeys. His views of picture gallery interiors are of historical importance and his portraits of individuals, which are mainly small, are executed with great care.

Even in his own lifetime his paintings were prized and he is known to have contributed figures to the landscapes of several contemporary artists, especially Jacques d'Arthois.

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

The Hague, Leningrad (Hermitage), London (National Gallery), Madrid (Prado) and Paris (Louvre).

**The Fortune Teller**

Oil on panel

11<sup>3</sup>/<sub>4</sub> x 10<sup>1</sup>/<sub>4</sub> inches (29.8 x 26 cms)

Signed

This painting is to be included in the forthcoming Catalogue Raisonné on the artist's work which is currently being prepared by Dr. Margret Klinge.









**NICHOLAS VAN VERENDAEL**

1640-1690

Flemish School

Few facts seem to survive about the life of this very remarkable Flemish master of the art of flower painting. He was born in Antwerp and began his career under the tuition of his father, Willem Verendael. At the very early age of seventeen he was elected a member of the Antwerp Guild. The artist quickly reached the height of his career and at the age of twenty-two painted the remarkable still-life which is now in the Metropolitan Museum in New York.

In 1669 he was married to Catharina, the daughter of the sculptor M. van Beveren, and continued to live at Antwerp until his death in 1690.

Verendael must be ranked the most distinguished Flemish painter of Flowers of the generation after Seghers. He incorporated all the bright and brilliant pure colours of Van Kessel, de Heem and Seghers in his compositions, depicting flowers and leaves in exquisite detail. Verendael usually favoured a fine glass vase set centrally on a stone ledge, often with a niche in the background, and, like Seghers, he kept these backgrounds dark and retained a fairly symmetrical arrangement even in his later work.

Museums where examples of the artist's work can be found include: Antwerp, Dresden, Glasgow, New York (Metropolitan Museum of Art) and Leningrad (Hermitage).

**A Still-Life of Flowers including Hibiscus, Roses, Tulips and Nasturtiums in a Glass Vase resting on a Stone Ledge**

**Oil on copper**

**14¾ x 10½ inches (37.5 x 26.5 cms)**

**Signed**

**JAN VERKOLJE**

1650-1693

Dutch School

Verkolje is mostly known for his paintings of genre, mythological subjects and portraits. He was a follower of Gabriel Metsu, Gerard Ter Borch and Caspar Netscher, and like them, painted elegant society in rich interiors, but in a smoother style. His portraits, which are rare, were much prized in his lifetime for their 'fine painter' qualities.

His son, Nicholas Verkolje, became his pupil, as did Theodor Van der Wilt – both following him in subject matter and style.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Bonn, Copenhagen, Dresden, Haarlem, Leningrad (Hermitage) and Utrecht.

**A Portrait of a Lady seated holding her pet King Charles Spaniel**

Oil on canvas

25<sup>3</sup>/<sub>4</sub> x 20<sup>3</sup>/<sub>4</sub> inches (65.5 x 53 cms)

Signed and dated 1686







**JAN VERMEULEN**

c.1638-1674  
Dutch School

Jan Vermeulen, or Van der Meulen, was one of the leading painters of 'Vanitas' still-lives of the 17th Century working in Haarlem. He belongs to the circle of Pieter Potter, Pieter van Steenwyck and the early Jan Davidsz de Heem. A typical composition would normally include documents, a globe, musical instruments, a helmet and weapons all depicted in a crowded setting on a table corner against a greyish-green background. He sometimes signed with initials or 'Vermeulen' or 'Van der Meulen'.

Museums where examples of the artist's work can be found include: Copenhagen, The Hague (Mauritshuis), Nantes and Prague.

**A Vanitas Still-Life**

Oil on panel

27½ x 22¼ inches (69.3 x 56.9 cms)

Signed

*Literature:* I. Bergstrom, 'Dutch Still-Life Painting', London, 1956.

**SEBASTIAN VRANCX**

1573-1647

Flemish School

Sebastian Vrancx was an early Flemish landscape and genre painter who became a pupil of Adam van Noort II. The compositions of his outdoor scenes are of popular life, village streets, fairs and receptions, always executed with the same fine degree of detail. His figures are very well drawn, with bright individual colouring. Fairly often his subject matter is taken from religious or allegorical characters and he is known to have contributed figures to landscapes by Josse de Momper and Jan Brueghel. He painted numerous army camps, which were often repeated by his pupil, Pieter Snayers.

His wide range of subject matter also extended to winter scenes of towns with numerous figures sporting on the ice. He occasionally painted pictures with church scenes, interiors and Renaissance buildings and although he had studied in Italy, he remained faithful to the Flemish scene. Most of his works bear the interlaced monogram SV and his full signature is rare.

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

Amsterdam, Antwerp, Berlin, Cassel, Hanover, Madrid (Prado), Paris (Louvre) and Vienna.

**A Country Landscape with a Coach and Mounted Horsemen  
foraging a Stream**

Oil on panel

19¼ x 30½ inches (49 x 77.5 cms)

Signed









## ADAM WILLAERTS

1577-1664

Flemish School

Born in Antwerp in 1577, Adam Willaerts began his long career as a painter depicting historical sea-battles, harbour scenes and fantastic shipwrecks, much in the style of Hendrik Vroom. In these early works he devotes much care to detail, particularly in his drawing of the ships. His shipwrecks are often very dramatic in mood and always contain rocky coastlines and turbulent seas.

These early paintings are often quite large and it is not until later in his career that he began working on smaller compositions. Willaerts choice of subject-matter also changes and he started to concentrate more on painting beach scenes. These pictures generally depict high cliffs rising at either side, surmounted by ancient castles. The brightly coloured fishermen and seamen gathered around the shore are reminiscent of figures found in compositions by Jan Brueghel or Josse de Momper. The Utrecht painter, Willem Ormea, often contributed large still-lives of fish to the foreground of these beach scenes.

Willaerts is thought to have travelled at some stage as occasional depictions of harbour scenes in Norway and the Colonies, usually with Dutch frigates lying at anchor, are known to exist.

In 1600 the artist moved from Antwerp to the Dutch town of Utrecht, where his son, Abraham, was born in 1603. Abraham Willaerts was the pupil of Jan Bylert and although he mainly painted seascapes, he was also recognised as a portraitist. As with his father's compositions, Abraham Willaerts' marine subjects follow closely the Flemish tradition. Owing to their strong similarities in style and almost identical monogram, it is, on occasion, very difficult to distinguish apart the work of father and son.

In 1611, Adam Willaerts became a member of the Guild of Utrecht and in 1620 was appointed Dean. He died in Utrecht in 1664.

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

Amsterdam, Copenhagen, Dresden, Frankfurt, Geneva, Haarlem, Hamburg, Leningrad (The Hermitage), Greenwich (National Maritime Museum), Madrid, New York (Metropolitan Museum), Rotterdam, Stockholm, Utrecht and Vienna.

### The Arrival of the Elector Palatine and Princess Elizabeth in the 'Prince Royal' at Heidelberg

Oil on canvas

49 $\frac{5}{8}$  x 75 $\frac{1}{4}$  inches (126 x 191 cms)

Signed with initials

The newly married Princess Elizabeth, daughter of James I, and Frederick, Elector Palatine, later King of Bohemia, embarked on the 'Prince Royal' at Margate on 25th April 1613; a scene depicted by Willaerts in pictures of 1622 in the National Maritime Museum, Greenwich (E.H.A. Archibald, 'Dictionary of Sea Painters', 1980, pl. 39) and of 1623 in the collection of Her Majesty the Queen (C. White, 'The Dutch Pictures in the Collection of Her Majesty The Queen, 1982, p. 148, no. 235, and pl. 209). Their arrival at Flushing four days later was also painted in 1623 both by Willaerts (Craven Sale, Sotheby's, 27th November 1968, lot 128), and by Hendrik Cornelisz. Vroom (Frans Hals Museum, Haarlem; Archibald, op. cit., pp. 74-5, colour pl. 1).

The present work is unusual in showing the arrival of the couple at their destination, the capital of the Palatinate, and also in having been executed later than the other pictures of the journey; the costumes suggest a date in the mid or late 1620's, when the 'Winter King and Queen' had fallen from power and were living in reduced circumstances in Amsterdam.

The 'Prince Royal', named after Elizabeth's brother, Henry, Prince of Wales, had been built in 1610 by Phineas Pett and was used by the Earl of Nottingham, commander of the squadron; it was the largest ship in world at the time.



**JACOB DE WIT**

1695-1754

Dutch School

Jacob de Wit was born and died in Amsterdam. He painted mainly historical and mythological pictures and often in 'grisaille'.

In 1709 he became the pupil of Albert Van Spiers and remained with him for three years. Later, in 1712, he went to live in Antwerp and worked under Jakob van Hal for two years. There he carefully studied the works of Rubens and Van Dyck.

He designed and carried out the decoration of 36 Chapels in the Church of the Jesuits in Antwerp. This proved to be one of his major commissions.

De Wit became particularly well-known for his excellent paintings in grisaille. These pictures were very popular in his own lifetime and the quality of the artist's work in this technique is exceptional.

Museums where examples of the artist's work can be found include: Amiens, Amsterdam, Brussels, Budapest, Haarlem Rotterdam and Paris.

**An Allegory of Neptune surrounded by Putti holding Nets, a Paddle and other Attributes of the Sea**

Oil on canvas

50¾ x 40¾ inches (129 x 103.5 cms)

Signed and dated 1737









**FRANCESCO ZUCCARELLI, R.A.**

1702-1788

Italian School

In 1757, when Richard Wilson returned to England from his sojourn in Italy, the so-called "Committee of Taste" resolved that "the manner of Mr. Wilson was not suited to the English taste, and that if he hoped for patronage he must change it for the lighter style of Zuccarelli". Such a statement is indicative of the enormous popularity of Zuccarelli's landscape paintings in England, for the artist arrived in London in 1752 and stayed for ten years. He then made a second visit from 1765 to 1771, during which time he became a founder member of the Royal Academy.

Francesco Zuccarelli spent his early years in Venice where he was much influenced by Marco Ricci, from whom he derived his successful, but seldom varying, format of rococo landscape compositions. These were much admired by his English patrons, amongst them George III. Zuccarelli's landscapes are peopled by colourful peasants, shepherds and sometimes mythological characters, who disport themselves in light and pretty pastoral settings. The feathery brushwork and delicate colouring contribute to their Arcadian appearance which particularly appealed to Robert Adam who employed the artist's landscapes in a number of his decorative schemes.

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

Amiens, Berlin, Budapest, Dunkirk, The Hague, Leningrad (The Hermitage), London (Victoria and Albert), Milan, Rouen, Stockholm, Venice (The Royal Gallery) and Vienna.

**A Pair of Pastoral Landscape**

Oils on canvas

Each measuring 13 x 21¾ inches (33 x 55.5 cms)

