

1992
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OLD MASTER PAINTINGS

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

LUDOLF BACKHUYSEN

1631-1708

Dutch School

Backhuysen was one of the foremost painters of shipping and marine subjects of the Seventeenth century in Holland. He began his career as a pupil of Allart van Everdingen and later of Hendrick Dubbels. His early work is reminiscent of the works of Willem van de Velde the Younger but his attention to detail is less observed.

As a painter of water he is more accomplished when depicting rough or choppy seas than flat calms, and his range of colouring was very wide.

Backhuysen was also known to have painted some biblical as well as historical subjects.

Museums where examples of the artist's work can be found include: Amsterdam, Antwerp, Berlin, Brussels, Cologne, Copenhagen, Florence, Glasgow, The Hague, London, Moscow, Munich, Orleans, Paris, Rotterdam, Stockholm, Stuttgart and Vienna.

A Man-o-War and other Shipping at Sea in a Light Breeze

Oil on Canvas

26 x 37¼ inches (66.3 x 95 cms)

Signed with initials and dated 1706



GEORGE BARRET

c.1732-1784
Irish School

Born in Dublin around the year 1732, George Barret moved to London in 1762 where he quickly built a good reputation as a painter of panoramic views. He became a founder member of the Royal Academy in 1768 where he exhibited his landscapes on a regular basis between 1769 and 1782.

Although he sometimes imitated the Classical manner of his rival, Richard Wilson, Barret's natural gift was for topographical landscape.

Probably his most celebrated works are a series of Lake District views, painted in distemper on the walls of a room at Norbury Park in Surrey, which he completed in 1780.

Barret is known to have collaborated with Sawrey Gilpin, who painted the horses in several of the artist's landscapes. He was a member of the Society of Artists, where he exhibited on numerous occasions and also a member of the Free Society. Barret had three sons who also became painters – George, James and Joseph, and his daughter Mary was a miniaturist. He spent the last ten years of his life in Westbourne Grove, where he died on 29th May 1784.

Museums where examples of the artist's work can be found include:
Dublin, London and Nottingham.

An Extensive Landscape with a Waterfall and Figures in the Foreground

Oil on Canvas
70½ x 74¾ inches (179.1 x 189.8 cms)
Signed

Provenance: Collection of the Youngstown Club, Youngstown, Ohio, U.S.A.



CHARLES BEAUBRUN

1604-1692

French School

Charles Beaubrun began his career studying as a pupil of his uncle Louis and specialised in portraiture. He was elected a member of the Academy of St. Luke and later became a member of the Academie Royale on 2nd September 1651. He received many commissions from the French Court of Louis XIV, of whom he painted a famous portrait of the future King at the age of 8 days. In 1638 he was chosen by the Ambassador of England to do a portrait of Anne of Austria. Together with his cousin, Henri, who was also an artist, Charles Beaubrun was well known for his decorative schemes, executed for some of the more famous festivities organised during the reign of Louis XIV, such as the decoration of theatre productions and concert stages. Charles Beaubrun is rightly regarded as being one of the major portrait painters of the French School of the 17th Century and was recognised as such in his own lifetime.

Museums where examples of the artist's work can be found include: Chantilly, Madrid (Prado), Montpellier, Versailles.

Portrait of a Young Lady, Half-Length, wearing a Yellow Silk Dress with Lace and Ribbon Trimmings

Oil on Canvas

26³/₈ x 20³/₄ inches (67 x 52.5 cms)



PIETER DE BLOOT

1601-1658

Dutch School

Pieter de Bloot was born in Rotterdam in 1601 and lived there for all his life. He married three times and had one son, also named Pieter, who died in 1652.

De Bloot is best known for producing genre subjects, mainly interiors, and these are very reminiscent in style and mood of the Flemish painters Adriaen Brouwer and David Teniers, although they are slightly warmer in colouring. He is also known to have painted some religious scenes and his landscapes are extremely rare and strongly influenced by the work of Jan van Goyen and J. C. Droochsloot.

His interiors are usually signed in full while his landscapes generally bear the small monogram 'PDB'. His work is similar to that of the other Rotterdam painters of rural and genre scenes, such as Cornelis Saftleven and H. M. Sorgh. He died in Rotterdam in 1658.

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

An Evening Landscape with Peasants by a Bridge and a Village beyond

Oil on Panel

12¾ x 16½ inches (32.4 x 42 cms)

Signed

Provenance: Private Collection, England



FERDINAND BOL

1616-1680

Dutch School

Ferdinand Bol was born in Dordrecht and at an early age travelled to Amsterdam where he studied under Rembrandt and with whom he established a great friendship.

In 1652 he was awarded the Freedom of the City of Amsterdam and was married there on 24th October 1653.

Bol's early portraits show a strong vibrant technique with a sombre colouring, very much in the manner of his master. He was particularly fond of ochre and soft red hues and these are largely evident in his bigger religious and biblical subjects.

Bol was also known for his engraved work, a technique in which he proved to be especially successful.

A contemporary artist, Govaert Flinck, became a strong rival though his work is somewhat less Baroque and decorative than that of Bol. The famous English portrait painter, Sir Godfrey Kneller, began his career in Bol's studio together with C. Bisschop.

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

Amsterdam (Rijksmuseum), Hamburg, Leningrad (Hermitage), London (National Gallery), Munich, Rotterdam and Utrecht (Het Catharijneconvent).

A Portrait of a Woman holding a Flower

Oil on Canvas

46⁵/₈ x 34⁵/₈ inches (118.5 x 88 cms)

Signed

Provenance: Collection Charles Sedelmeyer, Paris
His sale, Paris 25th May 1907, no. 16, illustrated

Literature: A. Blankert, *Ferdinand Bol (1616-1680) Rembrandt's Pupil*, Groningen, 1982, no. 164, p. 150, illustrated pl. 175

Note: This portrait is considered by Albert Blankert to be the pendant to the 'Portrait of a Man', now housed in the Chrysler Museum of Art in Virginia, and was therefore executed between 1662 and 1665.



DANIEL BRETSCHEIDER The Younger

active 1623-1658

German School

The artist was of German descent and though little is recorded of his early life, he is known to have been working by 1623.

His oeuvre is small and his technique always very precise. Most of these 'Wunder Kammer' paintings on glass or sheets of mica have not survived the years and very few have remained. They are very precise in detail and the drawing is of very great quality. His pictures were highly prized in his own lifetime and they are now of great rarity.

The Good Samaritan

Oil on Five Sheets of Glass and Mica

4³/₄ x 7⁵/₈ inches (12 x 19.5 cms)

Depth of Box

1¹/₈ inches (3 cms)



JAN GERRITZ VAN BRONCKHORST

1603-1662
Dutch School

The artist was one of the leading Dutch painters of Historical and Conversation pictures working much in the style of Gerard van Honthorst and Jan van Bylert. Like the other Utrecht Mannerists, he emphasises figures with particular light effects, the landscape details always being of incidental interest.

Bronckhorst began his career as a pupil of Jan van der Burch in around 1614 and later became apprenticed to Pieter Matthysz. He was much travelled throughout his life. In 1621, we have records showing he was in Arras, later moving to Paris to work under Chamu. In 1626, back in Amsterdam, he studied under Cornelis Poelenburg. In 1637, he appears in London and two years later he was elected a member of the Guild of Utrecht. Back in Amsterdam in 1650 he had as his own pupils his two sons and Cesar van Everdingen.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Brunswick, Utrecht and Vienna (Kunsthistorisches Museum).

A young Woman seated by an Open Window playing a Lute

Oil on canvas
40½ x 32 inches (102 x 81 cms)
Signed and dated 1650

- Literature:* Arthur von Schneider, 'Caravaggio und die Niederlande', 1933, p. 76 and pl. 32B (as a late work)
G. J. Hoogewerff, 'Jan Gerritsz en Jan Jansz von Bronchorst, Schilders van Utrecht', 'Oud Holland', 1959, pp. 139-160
A. Blankert and L. J. Slatkes (ed.) 'Nieuw Licht op de Gouden Eeuw', Exhibition catalogue, Centraal Museum, Utrecht, 1987, pp. 236 and 241.



PIETER CASTEELS

1684-1749

Dutch School

Pieter Casteels specialised in painting decorative arrangements of birds and flowers and following the death of Jacob Bogdani in 1724, he became the leading painter in this genre. Born in Antwerp in 1684, he came to England in 1708 accompanied by his brother-in-law Peter Tillemans. He became a Director of Sir Godfrey Kneller's Academy in 1711 and then returned briefly to Antwerp in 1713.

Casteels' flowerpieces and bird subjects commanded a great clientele and were often conceived as part of an interior setting to be used as 'overdoors, overmantles and chimney pieces. It was this primarily decorative function of these works that dictated their proportions which often have a low viewpoint, designed to be seen from below.

He painted an important series entitled "Twelve Months of Flowers" for Robert Farber, a nurseryman at Kensington. This was subsequently engraved and published in 1730 as a Catalogue for potential buyers. The "Twelve Months of Fruits" followed in 1732. Casteels retired from painting in 1735 and spent the rest of his life as a designer of calico.

A Still-Life of Carnations, Stocks, Peonies, Convolvulus and other flowers in a Basket resting on a Stone Ledge

Oil on Canvas

25 $\frac{1}{8}$ x 43 $\frac{1}{2}$ inches (64.2 x 110.5 cms)

Signed and dated 1734



PIETER COECKE VAN AELST

1502-1550

Flemish School

Pieter Coecke van Aelst began his career as a pupil of Barent van Orley in Brussels from 1517 to 1521. From here, he travelled to Italy late in 1521. Having returned to Antwerp he was elected a member of the Guild in 1527. In 1533 he travelled to Constantinople where he executed some famous Cartoons for Tapestries for the Sultan. A year later we find him working at the Court of the Emperor Charles the Fifth and, having joined the Emperor's Navy took part in the capture of Tunis on 21st June 1537. In 1541, it is probable that he executed the Cartoons for the big Tapestries in the Brussels Museum.

Pieter van Aelst had a varied and adventurous life and had many children by two wives and a mistress. One of his daughters, Maria, married Pieter Brueghel the Elder.

As a master, he taught his son-in-law, Pieter Brueghel, Willem van Breda and Colyn Van Nieucastel.

Museums where examples of the artist's work can be found include: Brussels, Ghent, Liege, Lille, London (Hampton Court), Naples and Utrecht.

King Balthasar

Oil on Panel (a wing of triptych)
31 x 9¾ inches (78.5 x 25 cms)



ADRIAEN COORTE

active 1683-1707

Dutch School

Adriaen Coorte appears to have begun his artistic career in Zeeland, near Middleburg, later travelling to Delft in 1694.

His work was completely forgotten for more than two centuries after his death which is surprising considering that he is now regarded as one of the most individual still-life painters of his time. His pictures are always small in size, economically composed, and display fruit, asparagus and shells characteristically placed on a bare ledge or in a niche, with a dark, sometimes almost bare black, background. The hovering butterfly that Coorte so often incorporates in his pictures may well have allegorical significance. His still-lives are the complete opposite of the lavish *pronck* compositions that were produced by so many of his contemporaries during this time.

He occasionally painted flower still-lives and vanitas subjects and his pictures are extremely rare. He always signed his work and occasionally dated it.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Cambridge (Fitzwilliam), Dordrecht and Oxford (Ashmolean).

A Pot of Wild Strawberries resting on a Stone Ledge with a Butterfly hovering above

Oil on Paper laid on Panel

10½ x 7⅞ inches (26.3 x 20 cms)

Signed with monogram

Note: As Dr Sam Segal has pointed out, 'From 1693 on most of (Coorte's) paintings were done in oil on paper laid down on panel' and 'From 1696 on (strawberries) are usually combined with a flowering branch' (see the catalogue of the exhibition *Masters of Middleburg*, Kunsthandel Waterman, Amsterdam, March 1984, pp. 88 and 89).



LOUIS GAUFFIER

1761-1801

French School

Louis Gauffier was born in La Rochelle in 1761 and at an early age showed an amazing talent for draughtsmanship and colouring. From 1789 he exhibited at the Salon in Paris and was elected a member of the Academy in that same year on 24th August.

Gauffier was a pupil of Taraval but soon dispensed with the influence of his master to paint very fine portrait and landscape compositions. These are always of an excellent quality and have a fine almost enamel like finish.

Gauffier travelled to Rome and later moved to Florence. Here he painted many Grand Tour portraits for which he is especially well known.

Museums where examples of the artist's work can be found include: London (National Portrait Gallery), Paris (Marmottan), Versailles, Edinburgh (National Gallery of Scotland).

A Portrait of Johan Claes Lagersvard

Oil on canvas

26³/₈ x 19⁵/₈ inches (67 x 50 cms)

Signed and dated 1799

Note: John Claes Lagersvard (1756-1863) was a senior Swedish diplomat in the Court of King Gustave IV. He became the Swedish Chargé d'Affaires and minister to the Italian States. A comparable portrait of Gustav Mauritz Armfelt is now in the collection of the National Museum, Stockholm.

A preliminary sketch for this painting is in the collection of the Palais de Versailles.



JAN PAUWEL GILLEMANS The Elder

1618-1675

Flemish School

Jan Pauwel Gillemans was the son of a Goldsmith and little appears to be known about his early career. We do know that in 1647 he was elected a member of the Guild in Antwerp. He specialised in painting very finely detailed still-lives and these are always of very fine quality. Many of his compositions are crowded with beautifully drawn groups of vegetables, fruits and flowers, some in still-life settings on stone ledges and others in swags and garlands.

In 1648 he was married in Antwerp and it appears that he did little travelling as he died in the same city in 1675.

Museums where examples of this artist's work can be found include: Antwerp, Bamberg, Brussels, Gratz, Lille, Rotterdam and Vienna (Liechtenstein Collection).

A Still-Life of Peaches, Grapes, Apples, Oranges, Figs, Chestnuts and Pomegranates resting on a Stone Ledge

Oil on Canvas

11¼ x 9½ inches (28.5 x 24 cms) A PAIR

One Signed



ANNE-LOUIS GIRODET-TRIOSON

1767-1824

French School

Girodet was a French painter and illustrator, born in Montargis in 1767. He was usually known as Girodet-Trioson, a name he adopted in honour of his adopted father and benefactor, Dr Trioson. In 1785, when he was eighteen, he became a pupil of David. In 1789 he won the Prix de Rome and in the same year he went to Italy where he stayed for five years.

In style and technique he was influenced by David although his choice of themes were more influenced by the Young Romantics. An example of this was the painting he submitted in 1792 to the Salon entitled, 'The Sleep of Endymion', which was enthusiastically received and established his reputation.

In 1801, he was commissioned by Napoleon to paint a series of pictures based on the poems of Ossian for the Château of Malmaison. He was especially known for his paintings of literary themes and for his works glorifying Napoleon, a good example of which is his picture of the Revolt of Cairo. However, he was perhaps best known for his fine portraits. His portrait of Mademoiselle Lange as Diana, caused a scandal in its time, because of its satirical sexual allusion. The picture is now in Minneapolis.

Girodet's book illustrations included engravings for editions of the works of Jean Racine and Virgil. In 1812, he inherited a sizeable fortune from his adopted father and thereafter devoted himself to writing poems on aesthetics.

He became a member of the Institut in 1815 and was made Chevalier de la Legion d'honneur in 1816.

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

Ajaccio, Amiens, Angers, Avignon, Compiègne, Grenoble, Leipzig, Marseille, Nice, Orleans, Paris (Louvre) and Versailles.

A Portrait of Antoine-Etienne Girodet de Roussy, Seigneur du Verger, in the Costume of a Sub-Lieutenant of the Gendarmerie of France, from the Regiment of Luneville

Oil on canvas

20⁷/₈ x 17¹/₄ inches (53 x 44 cms)

Note: This portrait of Girodet's brother was probably executed, according to Coupin, in 1789, which was the year in which he married Rustique Dupin de Villeneuve. Girodet painted Rustique in the same year and both portraits were given directly by the artist to his brother and sister-in-law.

Provenance: Probably in the Collection of Antoine-Etienne Girodet Collection Rosine Becquerel-Sespreaux, his daughter, niece of the artist Collection Edmond Filleul

Literature: P. A. Coupin, *Girodet-Trioson. Oeuvres de Girodet-Trioson, 1829*, Vol. I, p. LIX, mentioned as "Le frere de Girodet en Gendarme de Thionville", and dated by Coupin circa 1789. Exhibition Catalogue, *Girodet 1767-1824, Montargis, 1967*, where it is mentioned in the biography as dating from 1789. Under the description of No. 9 in the catalogue, it is incorrectly described as being a portrait of Antoine François Cornier, a first cousin of the artist.



ABRAHAM GOVAERTS

1589-1626
Flemish School

Abraham Govaerts was born in Antwerp and worked there all his life. He entered the Guild in 1607 and served as its deacon in 1623/4. He was primarily a landscape painter, much influenced by Jan Brueghel I whose pupil he was, and later by Gillis van Coninxloo.

This painting depicts his favourite subject of a profusely wooded forest, which is both dominated and framed by the trunks of immense trees in the foreground. The recession is indicated by marked diversions of light and dark areas, and he has painted his typical vistas down tunnels of trees with a hint of light at the end. Govaerts is characterised by his precise leaf painting, and while his compositions as a whole are artificial, the details in the vegetation, such as the ferns and other plants in the foreground, are naturalistically rendered. The wood is peopled by elegant and smartly dressed hunters, with their dogs and horses and there is a beautifully painted river scene to the right of the composition.

Museums where examples of the artist's work can be found include:
Budapest, The Hague and Milan.

A Wooded River Landscape with Hunters and Horsemen

Oil on Panel
15¾ x 22⅞ inches (40 x 58.2 cms)

Provenance: Private Collection, France



MELCHIOR D'HONDECOETER and Workshop

1636-1695

Dutch School

Melchior d'Hondecoeter 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 pictures were enormously popular in late seventeenth century Holland, and his work was 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 Scarlet Macaw, a Hoopoe and a Monkey eating Grapes with other Birds on an ornamental Parapet

Oil on Canvas

35½ x 54¼ inches (90.2 x 137.5 cms)

Signed

Exhibited: Norwich, Castle Museum, 'Still-Life, Bird and Flower Paintings', Oct-Dec 1955, no. 19



WILLIAM JAMES

1730-1780

English School

William James was a London landscape painter. He exhibited in London from 1761 until 1771, at the Society of Artists and the Royal Academy. In 1766 he was a member of the Society of Artists and painted twenty pictures. When Canaletto came to London he became a pupil, and subsequently his assistant, and his style is certainly very similar to that of the Venetian artist.

He did not confine himself to Venetian views alone but also executed a number of views of London in the same manner Canaletto used for his townscapes.

Examples of the artist's work can be found at Hampton Court.

The Bucintoro returning to the Molo on Ascension Day, Venice

Oil on Canvas

30 x 50 inches (76.2 x 127 cms)

Provenance: Frank Partridge and Company, 1950
Private Collection, Lincolnshire



KAREL DU JARDIN

1622-1678

Dutch School

According to Houbraken, Karel du Jardin was most probably an early pupil of Nicholas Berchem and later of Paulus Potter. He seems to have lived in The Hague by 1656 and later to have travelled to Italy where he met Pieter van Laer. On his return to The Hague, he became one of the founder members of the 'Pictura' Academy.

In 1659 he moved to Amsterdam where he became very famous and where his pictures commanded high prices. Even in England his pictures were much sought after.

Amongst his best pupils were Jan Lingelbach, Wilhelm Romeyn and Willem Schellincks.

Museums where examples of the artist's work can be found include: Antwerp, Berlin, Brussels, Cologne, Geneva, The Hague, London (National Gallery), Paris (Louvre) and Vienna (Kunsthistorisches Museum).

An Extensive River Landscape with Drovers and their Cattle resting in the Foreground and a Castle in the Distance

Oil on Copper

Diameter: 11 inches (28 cms) circular

Signed



ANTONIO JOLI

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. He arrived here 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. ii, 1970, p. 226).

He returned to Italy in 1754 and in that 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.

Figures admiring the Temple of Neptune at Paestum

Oil on Canvas

30 x 40 inches (76.2 x 101.7 cms)

Note: A painting of a view of the Temple of Hera also at Paestum, and of identical size to the present picture, is in the collection of the Palazzo Reale at Caserta (inv no. 386).



GEORGE LAMBERT

1700-1765

English School

Lambert was a landscape painter working in the true classical tradition of Wootton and Gaspard Poussin. Indeed, the first recorded references to him date to 1722 when he was working with John Wootton, his master. We know that from 1726 till his death he was employed as a Scenographer, both at Covent Garden and at the Lincoln's Inn Fields Theatre and that he was also a founder member of the Beef Steak Club.

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

Museums where examples of the artist's work can be found include: Cardiff, Gateshead, London (Victoria & Albert Museum and the Tate Gallery), Manchester and Yale.

An extensive Classical Landscape with Country Figures in the Foreground and a Castle with a winding River in the distance

Oil on Canvas

26 x 39 inches (66 x 99 cms)

Signed and dated 1763



JACOB FRANSZ VAN DER MERCK

c.1610-1664

Dutch School

The artist appears to have begun his career in Delft where it is documented that he was living in 1631. Later in 1636 we find he was a member of the Guild in The Hague travelling in 1640 to Dordrecht, where he was also a Guild member. From 1658 to 1663 he was established and working in Leyden. Van der Merck was primarily known as a portrait painter of good quality though he had executed a few paintings of animals and in particular exotic birds. In 17th Century Holland the ownership of these rare creatures, which came either from South America or the Dutch possessions in the East Indies, was a great mark of esteem and the prices of these birds were known to be high. Owners would have been enthusiastic to have them painted by the leading artists of the period and it would appear that Van Der Merck received several such commissions.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), The Hague, Haarlem, Hanover, Leyden, Utrecht.

An African Grey and an Orange-Winged Amazon Parrot on a Perch with Grapes

Oil on Panel

25½ x 21¼ inches (65 x 54 cms)



FRANS VAN MIERIS The Younger

1689-1763

Dutch School

Frans van Mieris was the pupil of his father, Willem, and at an early age began to follow very closely in his father's style. His subjects ranged from portrait painting to historical and biblical subjects and they were always treated carefully and precisely in their execution.

Frans was also a noted numismatist and historian.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Cassel, Copenhagen, Leningrad, Leiden, London (Wallace Collection) and Milan.

A Portrait of the Artist's Father, Willem,
seated in an Interior, holding one of his works
entitled 'Erigone'

Oil on Panel

11¼ x 9¼ inches (28.5 x 24.5 cms)

Signed



FREDERICK DE MOUCHERON

1633-1686

Dutch School

Most of de Moucheron's work was executed in Amsterdam and although he was a pupil of Jan Asselyn, his Italianate mountain scenes with lightly wooded valleys and distant views are more closely related to Jan Both. He is known to have collaborated with Nicholas Berchem, Adriaen van de Velde and Johannes Lingelbach, all of whom supplied figures and animals for his compositions.

Frederick's main pupil was his son Isaac, whose works were as fine as his father's in technique, but whose compositions were more classical in subject. Most of Frederick's paintings are signed.

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

Elegant Company by a Classical Fountain in the Gardens of a Villa

Oil on Canvas

14 x 16 inches (35.6 x 40.6 cms)

Signed



CHRISTOFORO MUNARI

1667-1720
Italian School

Munari was born in Reggio Emilia in 1667 but little seems to be known about his early life. We know that in 1703 he was working in Rome and that he lived there until 1706. Later he travelled to Florence and worked for the Grand Prince Ferdinand and for Cosimo III as well as for Cardinal Francesco Maria de Medici.

Munari was strongly influenced by the Flemish school of still-life painting and, in particular, by the works of Jan Davidsz de Heem and Cristian Berentz. He had a characteristic preoccupation with the rendering of glassware, procelain cups, silverware and musical instruments – all of which appear frequently in his pictures. Works by Cristoforo Munari are quite rare.

Museums where examples of the artist's work can be found include:
Houston (Texas) and Uffizi (Florence).

Still-lives of Musical Instruments with Glassware and Turkey Rugs in Interiors, with Classical Female Figures – A Pair

Oils on Canvas
44¾ x 65¼ inches (113.5 x 165.5 cms)

Literature: D. Maino, *La Natura Morta Italiana*, 1989, p. 412, pp. 490-505



JOSEPH NICHOLLS

Fl. 1730-1760
English School

Very little is known about the life of Joseph Nicholls, apart from the fact that some of his topographical views of London were engraved in 1738 and that there is a signed view of Twickenham painted in 1755.

Nicholls' style comes closest to that of Samuel Scott, and many of his works have probably passed under Scott's name over the decades. Both artists painted views on the Thames, and both were influenced by the arrival of Canaletto in London in 1746.

There are two paintings by Nicholls in the Mellon collection at Yale and the Tate Gallery in London also has one.

**A View of the Thames at Westminster Bridge,
with Westminster Abbey, The Palace of
Westminster and St. John's, Smith Square,
beyond**

Oil on Canvas
31 x 53 inches (78.5 x 134.6 cms)



JAN OLIS

c.1610-1676
Dutch School

Born in Gorkum in around 1610, Jan Olis was best known as a portraitist and a figure painter. He strongly influenced the work of both Anthonie Palamedesz and Jan Miense Molenaer and, like them, he painted interiors with groups of people drinking, smoking or gambling and he particularly enjoyed depicting peasants and soldiers. He painted a few kitchen scenes and between 1632 and 1638 illustrated the poems of J. Cats.

In 1632 he entered the Guild of Utrecht and in 1637 he married Catharina van der Beck. Willem Treurmiet and Cuyper were his pupils. He died in Heusden in 1676.

Museums where examples of the artist's work can be found include:
Amsterdam, Brussels, Dordrecht, The Hague, London and Rotterdam.

A Guardroom Interior, with Soldiers playing Cards and Smoking at a Table

Oil on Canvas
24½ x 28½ inches (62.2 x 72.5 cms)
Indistinctly signed



ANTHONIE PALAMEDESZ

1601-1673

Dutch School

Anthonie Palamedesz was the son of an engraver who specialised in engraving on precious and semi-precious stones. He began his career as a pupil of M. J. van Miereveldt of Delft and possibly later became apprentice to Hendrick Pot.

In 1621 he entered into the Guild of Delft and from 1653 to 1673 was a Director of that Guild.

In 1630 the artist married Anna Joosten van Hoorendyck and had three children. He appears to have remarried again in 1660.

Palamedesz's early works are reminiscent of those of Dirck Hals and Willem Duyster with their freshness and colour. His later work is darker in tone. He became very well known as a portrait artist and was in much demand in Amsterdam. As pupils, Anthonie Palamedesz taught his son, the battle scene painter Palamedes Palamedesz with whom he lived in Amsterdam, and Ludolf de Jongh was also known to have studied under the artist.

Museums where examples of the artist's work can be found include: Amsterdam, Antwerp, Cologne, Leningrad, Philadelphia and Vienna.

A Portrait of an Old Lady wearing a Wide White Ruff and a Fur-Lined Black Dress

Oil on canvas

32½x 27 inches (82 x 68.5 cms)

Signed and dated 1659 and inscribed Aet 79



EGBERT VAN DER POEL

1621-1664

Dutch School

Egbert van der Poel was an important Dutch painter specialising in pictures of tavern scenes with peasants, much in the style of Adriaen van Ostade, and in barn and stable interiors, with carefully depicted still-lives of pots, vegetables and farm utensils. He also specialised in moonlight and night-time scenes lit by fires or explosions, as in his famous picture of the explosion of the powder magazine at Delft. These have a dramatic effect which was unsurpassed by all other painters of the period.

Museums where examples of the artist's work can be found include: Berlin, Brussels, The Hague, London (National Gallery), Munich, Rotterdam and Vienna (Kunsthistorisches Museum).

Studies of Travellers and Skaters, including a Lady Mounted on Horseback and a Man and a Woman Seated in a Sledge

Oil on Panel

4 $\frac{7}{8}$ x 9 $\frac{7}{8}$ inches (12.4 x 25 cms)

Signed and dated '62

Note: These are preliminary sketches for a larger finished composition entitled 'Figures on a Frozen Canal', which is now in the collection of the Glasgow City Art Gallery and Museum. (*illustrated below right*)



FRANCIS RIVIERE

1675-1746

French School

Riviere began his career as a pupil of Nicholas Largilliere although, according to Mariette and Dumont le Romain, he was extremely talented and much respected in his time. In 1730 we find that he was already established in Livorno where he worked for Gerard Michel Jabach, the grandson of the famous Parisian banker. In the same city he was commissioned to paint for the Armenian Church a large composition of Saint Gregory baptising a King. Back in Italy he is known to have worked in Pisa.

Riviere was especially known for his composition of figures in Turkish costume and it seems most probable that he travelled to Turkey and to Persia at a certain stage in his artistic career.

Museums where examples of the artist's work can be found include: Bucharest (a drawing portrait of Abdala, dated 1699) and Florence (a self portrait).

A Portrait of Sir John Chardin

Oil on Canvas

17½ x 13¼ inches (44.5 x 35.5 cms)

Signed and dated 1699

Provenance: Ex. Coll. Edmond Filleul

Literature: A Boppe, 'Les Orientalistes. Les Peintres du Bosphore au XVIIIeme Siecle', 1989, p. 9

Note: SIR JOHN CHARDIN (1648-1712)

Sir John Chardin was a traveller, born in Paris on 16th November 1648. He was the son of a wealthy merchant jeweller of the Place Dauphine, and followed in his father's business. In 1664 he started for the East Indies with M. Raisin, a Lyons merchant. They journeyed by Constantinople and the Black Sea, reaching Persia early in 1666. The same year the Shah Solyman III, made Chardin his agent for the purchase of jewels. In the middle of 1667 he visited India and returned to Persia in 1669. The next year he arrived in Paris. He issued an account of some events of which he was an eye-witness in Persia, entitled 'Le Couronnement de Soloman Troisieme', Paris in 1671. In 1681 Chardin determined to settle in England because of the persecution of Protestants in France. He was well received at court and was soon after appointed court jeweller. He was knighted by Charles II at Whitehall on 17th March 1681. He carried on a considerable trade in jewels, and in the correspondence of his time is called 'the flower of merchants'. In 1682, when he lived in Holland House, Kensington, he was elected a fellow of the Royal Society. In 1684 the King sent him as envoy to Holland, where he stayed some years, and is styled 'agent to the East India Company'. On his return to London he devoted most of his time to oriental studies. In his latter years Chardin lived at Turnham Green, where he died on Christmas Day 1712, and was buried in Chiswick Church.



RACHEL RUYSCH

1664-1750

Dutch School

Rachel Ruysch began her career in the workshop of Willem van Aelst in Amsterdam, where she rapidly acquired a fine technique in the painting of still-life subjects.

Most of her paintings represent flower compositions, either in a forest landscape setting or in the more conventional style of full floral arrangements in glass vases or terracotta urns.

In 1701 she was elected a member of the Guild in The Hague and in 1708 entered the service of the Elector Palatine in Dusseldorf. Upon the latter's death in 1716, she returned to Amsterdam where she died in 1750.

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

Amsterdam (Rijksmuseum), Cassel, Cologne, Florence (Uffizi), Geneva, The Hague, Munich, New York (Metropolitan) and Vienna.

A forest floor still-life with an opium poppy,
carnations, cornflowers, fungi, a fly, a
grasshopper and a dragon-fly, a small copper, a
peacock, a painted lady, a blue and a Queen of
Spain fritillary on a mossy bank

Oil on Canvas

25¼ x 20¾ inches (64 x 51.6 cms)

Signed and dated 1683

Provenance: (possibly) Anon. Sale, Amsterdam, 21 Aug 1799, lot 112 (fl. 33- to v.d. Schey) (possibly) Karasz-Apraxim; sale, Berlin, 22 Feb 1892, lot 442
R. Peltzer; sale, Frederik Muller, Amsterdam, 26-27 May 1914, lot 167 (sof fl. 440)

Exhibited: Eindhoven, Stedelijk Van Abbe Museum, *Noord-Brabantsch Kunstbezi*, 15 Aug-15 Sept 1938, no. 44 (wrongly catalogued as Bouquet of Flowers in a Vase)
Tilburg, Paleis-Raadhuis, *OudeKunst in Brabants bezit*, 31 July-19 Sept 1948, no. 57

Literature: C. Hofstede de Groot, *A Catalogue Raisonne* etc. X, 1928, p. 318, no. 54 W. Stechow in U. Thieme and F. Becker, *Allgemeines Lexikon des bildenden Kunstler*, vol. XXIX, p. 244
Colonel M. H. Grant, *Rachel Ruysch 1664-1750*, 1956, p. 36, no. 120

Note: To be compared with the picture in the City Museum & Art Gallery, Glasgow.



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.

Hermann 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 Van Goyen, and later Jan Both and Cornelis Poelenburgh, both Italianate artists of Utrecht. Later his 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.

A Rhineland View with the Castle of Catszenelleboghe

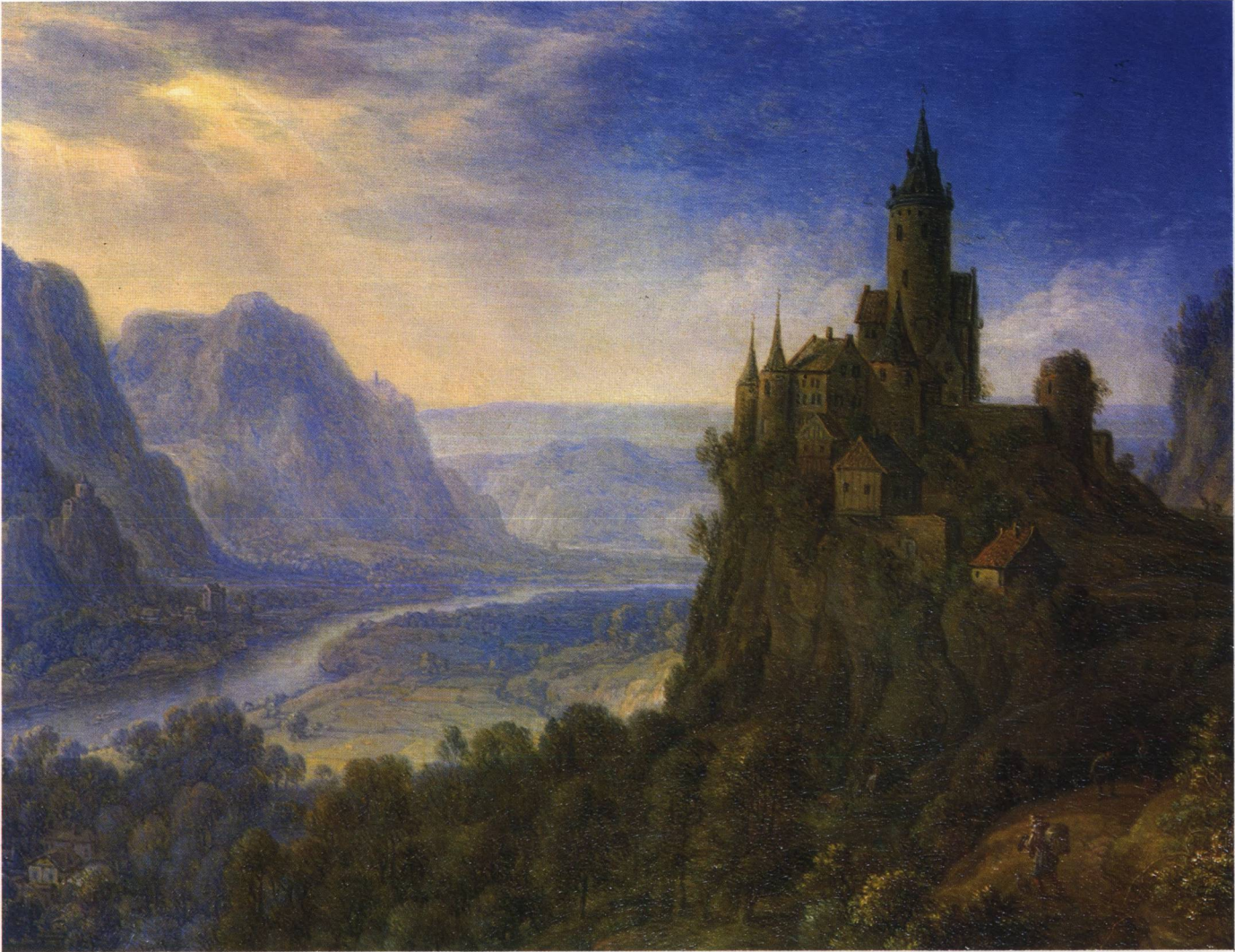
Oil on Copper

5 $\frac{5}{8}$ x 6 $\frac{7}{8}$ inches (14.3 x 17.4 cms)

Signed and dated 1668 and inscribed on reverse

Provenance: Collection Victor Decock
Sale; Paris, Galerie Charpentier, 12.5.1948, no. 80, pl. XLI

Literature: To be included in the forthcoming book on the artist, currently being prepared by Dr Wolfgang Schulz, where he points out that this picture is of higher quality than a similar view of the castle in the Museum of Oldenburg.



BENEDETTO SARTORI

Italian School – 18th Century

Sartori is an interesting painter whose whole career seems to have been concentrated around the production of trompe l'oeil paintings. Like his contemporaries, he produced full compositions cluttered with boxes, pens, quills, wax sealers and antique etchings, always set against a background of rough wood panelling.

His drawing, especially in the depiction of engravings and prints, is always very precise and his compositions are imaginative and well constructed.

A Trompe l'oeil still-life with Boxes, Quills, Sealing Wax, Letters, Ink Pots and Engravings, all set against a Panelled background

Oil on Canvas
29 x 26 inches (74 x 66 cms)

Literature: See *Trompe l'oeil Painting* by Miriam Milman, Skira Publications, Geneva, 1982, pp. 67



GOTFRIED SCHALCKEN

1643-1706

Dutch School

Schalcken's early career began in Dordrecht where he was apprenticed to Samuel Hoogstraten in 1653. Later he moved to Leiden to study with Gerard Dou, but returned to Dordrecht in 1665. In 1691 he was elected to the Guild in The Hague. He appears to have travelled shortly afterwards to London where he, like his contemporary and compatriot Godfrey Kneller, found a very enthusiastic reception. Later in 1703, he accepted several commissions at the Court at Dusseldorf.

Most of Schalcken's pictures are small panels where his *fijnschilder* technique was much influenced by Gerard Dou. His favourite images are groups gathered around candles or set in moonlit interiors where his great ability at depicting warm colours and soft shadows is seen at its best. It is known that he studied the work of Rembrandt but he was never a pupil of the Master. Schalcken also became known as an accomplished portrait painter. Karel de Moor and A.V. Boonen became pupils of his.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Berlin, Brussels, Cassel, Copenhagen, Florence, London (National Gallery), Paris (Louvre), Vienna (Kunsthistorisches Museum).

A Young Boy, dressed in a Blue Robe, holding a lighted Torch, with a Lute and Clarinet resting beside him and a distant Mountainous Wooded Landscape beyond

Oil on Canvas

9½ x 8¼ inches (24.2 x 21 cms)

Provenance: Private Collection, England



SAMUEL SCOTT

1702-1772

English School

Samuel Scott was born in Covent Garden and remained in London for most of his life. A great number of his works feature water, either views on the river Thames, for which he is now chiefly famous, or his early sea-pieces, based on the work of Willem van de Velde.

His earliest finished topographical views of London dated from 1746 and coincide with Canaletto's arrival in England. The vogue that his work created probably prompted Scott to rework his earlier drawings into finished works.

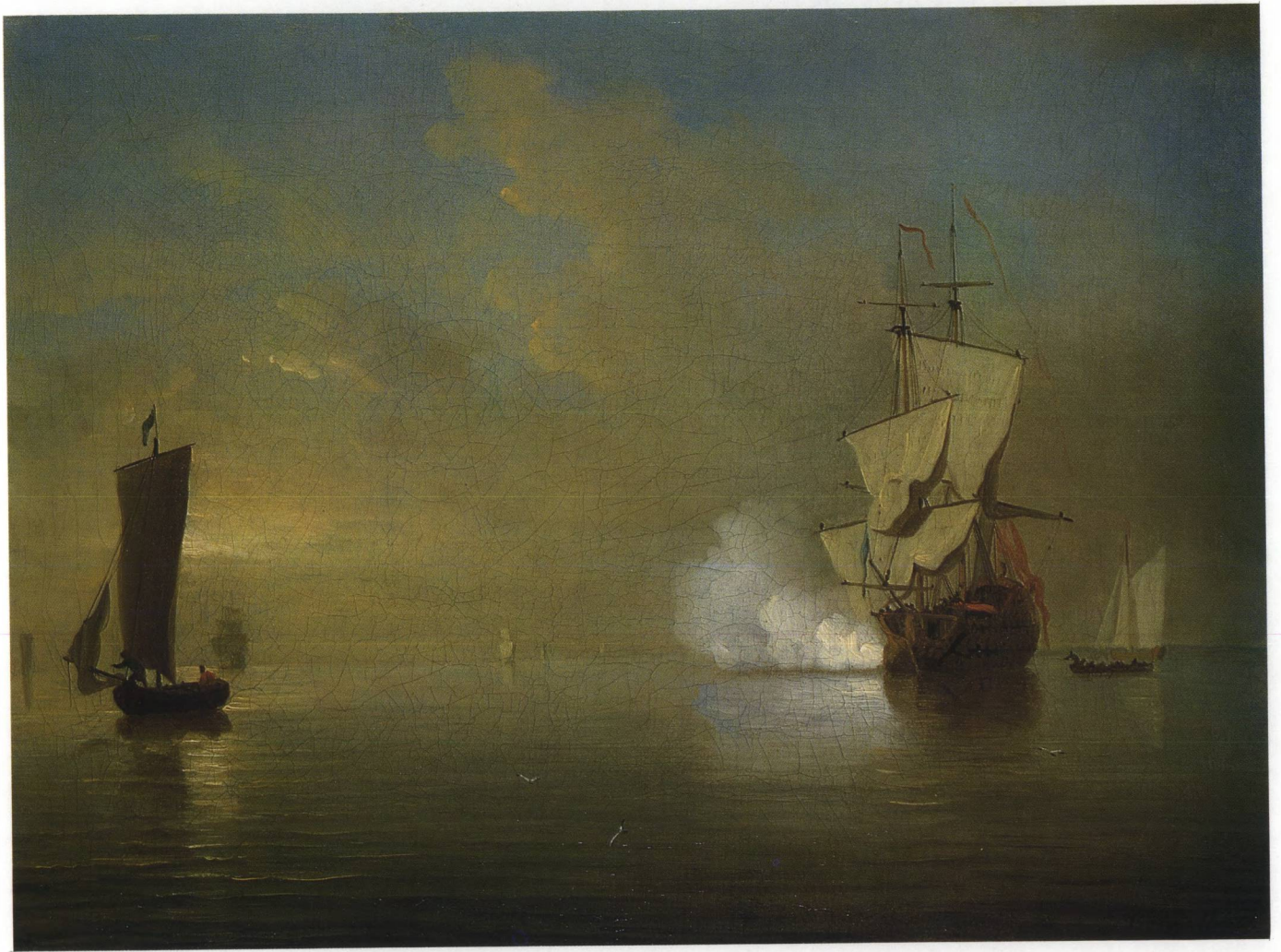
He was elected Governor and Guardian of the Foundling Hospital in 1746. He exhibited at the Society of Artists from 1761 and was elected a fellow in 1765, in which same year he sadly became crippled with gout and painted little afterwards. He returned first to Ludlow and then to Bath where he died.

The Evening Gun

Oil on Canvas

10½ x 13¾ inches (27 x 35 cms)

Signed



JORIS VAN SON

1623-1667

Flemish School

Joris van Son was born in Antwerp and was a still-life painter in the style of Jan Davidsz. de Heem. In truth to nature he comes very close to de Heem and his work bears similarities to that of J. P. Gillemans the Elder.

He painted fine compositions of fruit, flowers, shellfish, plates, glass goblets and metalware. Many of his still-lives are signed and dated. Less often he would paint garlands of flowers and fruit for large Baroque cartouches in the manner of Daniel Seghers and he is notable for his special attention and skill in the drawing of foliage.

Among his pupils were J. P. Gillemans the Younger and Fr. van Everbroeck.

Museums where examples of the artist's work can be found include: Copenhagen, Douai, Dresden, Hanover, Madrid, Stockholm, Tournai and Valenciennes.

A 'Pronck' still-life with a Ham on a silver plate, a roemer on a silver gilt stand, a casket and grapes and peaches, all resting on a stone Ledge

Oil on Panel

23³/₈ x 17¹/₈ inches (59.5 x 43.5 cms)

Signed

Provenance: Ex. Coll. La Duquesa de Benavente, Paris

Ex. Coll. La Duquesa de Osuna (Paris inventory of 1857)



TOBIAS STRANOVER

active 1684-1731
Hungarian School

Tobias Stranover was one of the leading emigré decorative painters working in England in the early part of the eighteenth century. Together with Jacob Bogdani, he was one of the major artists specialising in the painting of exotic birds and wild life.

His work brought a lightness and exoticism to English still-life and animal paintings which were missing in the early English works of Marmaduke Craddock and Francis Barlow. Stranover was born in Sibiu, now in Czechoslovakia, and travelled to England, Hamburg and Dresden. Although examples of his work can be found in the museums of Hamburg, Dresden and Budapest, his work is most commonly found in old English collections.

His extensive knowledge of the different fruits and birds of the world can be seen in his paintings and his later works become more detailed and much fuller. He is last recorded in 1731, when he was paid 10 gns. for a "fowl piece with a peacock in it" (Lord Fitzwalter's accounts, now in the Hampshire Record Office).

Stranover married Jacob Bogdani's daughter and it is thought that both artists collaborated occasionally.

A Parrot resting on a mossy bank overlooking a still-life of peaches, currants, grapes, apples and figs, with a bullfinch hovering above a split melon and a mountainous landscape beyond

Oil on Canvas
31½ x 44 inches (80 x 112 cms)
Signed

Provenance: Private Collection, Stockholm, Sweden



JURIAEN VAN STREECK

1632-1687

Dutch School

The artist was primarily a painter of still-lives though he is known to have produced some portraits. His softly painted compositions with rich deep colours against a dark background resemble, especially in his later period, the work of Willem Kalf and Barent Vermeer. Oranges, lemons, tall Delft vases, roemers, pitchers and Venetian glasses are composed in a well thought out and economical style. Soft reflections gleam in the darkness; a velvet cloth with gold fringes is often draped over the table corner. The backgrounds are always neutral in colour and he sometimes places his arrangements in small niches. The full Breakfast Piece is rare in his oeuvre as he preferred smaller and more intimate compositions.

Van Streeck was elected a Burger of Amsterdam in 1655.

Museums where examples of the artist's work can be found include: Leningrad (Hermitage), Leiden, Lille, Paris (Louvre) and Vienna (Kunsthistorisches Museum).

A Still-Life with a Lemon and two Pomeranzes in a Porcelain Bowl. A Glass Roemer, a Chestnut and a Bread Roll, together with a Daffodil, resting on a Stone Ledge

Oil on Panel

19³/₄ x 16¹/₂ inches (50.6 x 42 cms) (oval)

Signed

Provenance: Ex. Coll. T. W. H. Ward Esq, Paris



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 fulfillment of his work can be seen in the many variations of harvest and village dancing scenes. His later work is less inventive and the colours lose their vibrancy and tone. His depiction of wine kegs, kitchen utensils and furniture are 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 those of 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).

A Cottage Interior with a Boor holding a Tankard and smoking a Pipe and an old Woman seated behind by a Stove

Oil on Canvas

11 $\frac{1}{8}$ x 8 $\frac{1}{4}$ inches (29 x 21 cms)

Signed



SIMON VERELST

1644-1721

Dutch School

Simon Verelst was by far the most accomplished of the Verelst family of painters. He was born in The Hague, became a pupil of his father, the genre and portrait painter Pieter Verelst, and probably qualified in his local guild before moving to England in 1669.

The French influence in Verelst's still-lives insured that his work was well received by the court of Charles II and he was greatly assisted by the patronage of the King's mistress, Louise de Keroualle, Duchess of Portsmouth and also by the second Duke of Buckingham.

Verelst's style is individual, his long sojourn in his adopted London meant that he was out of the mainstream of European still-life painting. His still-lives on a small scale with asymmetrical or diagonal compositions are comparable to the work of Abraham Mignon and Rachel Ruysch, and are generally more successful than his somewhat overloaded larger paintings. The chiaroscuro lighting of the fruit and leaves set against the warm dark background of this painting, is also typical of his work.

Museums where examples of the artist's work can be found include: Boston, Brunswick, Compiègne, Copenhagen, Grenoble, Hanover, The Hague, London (Victoria & Albert), Munich, Naples (Municipal Museum), New York and Stockholm.

A Still-Life of Roses, Peonies, Tulips, Poppies and other Flowers in a Glass Vase on a Stone Ledge

Oil on Canvas

30 x 25 inches (76.5 x 63.5 cms)

Provenance: Percival Griffiths Esq., St. Albans, Herts



DIRCK VERHAERT

active 1631-after 1664
Dutch School

Dirck Verhaert was a Dutch landscape painter specialising in classical Italianate and topographical landscapes. He was a member of St. Luke's Guild at The Hague and later travelled to Haarlem where he spent most of his active life. His landscapes depicting fortified towns and citadels situated on the banks of rivers are carefully detailed with particular care given to perspective.

An Extensive Topographical View of the Hague

Oil on Canvas
42¼ x 53⅞ inches (107.3 x 136.9 cms)
Signed



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 a 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.

Putti with Shells and Fishing Nets holding a Medallion of the Head of Neptune

Oil on Canvas
24 x 67⁵/₈ inches (61 x 174.3 cms) (grisaille)
Signed



