

1995

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

WILLEM ANTHONISSENE

Circa 1600- Circa 1640
Flemish School

This artist we know was born in Burgundy and is first recorded in that city in 1619. He became a member of the Guild of that City in 1619 and appears to have painted pictures much in the style of Louis de Caullery (c.1594-1620) and Sebastian Vrancx (1573-1647). Both these artists painted pictures with 'Pantelone' characters and other 'Comedia del Arte' subjects. These were popular and re-occurring themes in their work.

His paintings are rare and are usually signed with a Monogram. The quality of draughtsmanship and detail are exceptional in all paintings by this artist. One of his best pupils was Abraham Willemsens.

A Harlequin entertaining Company in an Interior

Oil on Panel: 19¹/₄ x 36³/₄ inches (49.5 x 93.5 cms)

Signed with Monogram and dated 1628

PROVENANCE: Vogrich Sale, Lepke, Berlin, 22 November 1904.;
No. 117 (ill).

LITERATURE: To be published shortly in a 'Study in the
Comedia dell'Arte 1560-1620' with special
reference to the visual records by Miss
M.A.Katritzky; illus. plate no. 142





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 was more accomplished when depicting rough and 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 Dutch Frigate flying the Banner of the City of Amsterdam with a small Yacht under sail in Coastal Waters, a number of Frigates in the Distance

Oil on Canvas: 27¹/₄ x 29¹/₄ inches
69.2 x 74.3 cms

Signed and dated 1696

FRANCISCO BARRANCO

C.1600-1650
Spanish School

Francisco Barranco is an elusive artist whose works are rare and little known. Cean Bermudez mentions that he lived in Andaluca 'por los Años de 1646' and that in that region of Spain 'hay firmados de su mano varios Bodegoncillos que estan pintados con Verdad y Buen Colorido.' Presumably Cean had seen a work or works by the artist.

A Still life with a Chocolate Service and Dead Birds

Oil on Panel: 12 x 20 inches (30.5 x 50.8 cms)

Signed and Dated 1647

LITERATURE: Don Juan Augustin Cean Bermudz, ' *La Real Academia de San Fernando*', Madrid 1800, Page 93
London National Gallery, ' *Spanish Still-life from Velazquez to Goya*' by William Jordan and Peter Cherry, 1995, Page 110, Illustrated.





NICOLAS BAUDESSON

1611 - 1680
French School

Baudesson started his career as a pupil of the famous flower painter Mario Nuzzi and appears to have made a reputation as a fine flower painter from a very early age.

His father, Claude, came from Troyes and was an architectural carver. He was commissioned for work by Cardinal Segulier whose Chateau de Saint-Liebaut was situated near Troyes. The cardinal took young Baudesson under his wing and sent him to Rome to study.

It appears he left for Rome in 1632 or 1637 and lived there until 1666, although he was back in Paris in 1640 for the baptism of his son. Here he must have met Pierre Dupuis and Pierre Mignard. On 28th May 1671 he became a member of the academy in Paris.

In Pierre Mignard's will we find mentioned an oil by Nicolas Baudesson.

Museum's where examples of the artist's work can be found include Versailles.

A Vase of Flowers including Convulvulus, Roses and Tulips resting on a Stone Ledge

Oil on Canvas: 16¹/₂ x 13¹/₂ inches (42 x 34 cms)

CHRISTOFFEL VAN DEN BERGHE

Active 1617 - 1642
Dutch School

Christoffel van den Berghe is a comparatively illusive painter who was known only from documentary records but whose oeuvre has been recently rediscovered and carefully studied.

He painted mostly in Middleburg and was probably the pupil of Ambrosius Bosschaert, the Elder, the famous flower painter. He is particularly well-known for his flower and landscape pictures, which show some influence from Jan Brueghel the Elder. Two well-known pictures by him of summer and winter are in the Dordrecht Museum. Van den Berghe was also commissioned to decorate the Church in Middleburg after it was damaged by fire. In 1619 he became a member of the Guild of Middelburg and in 1621 was elected Dean.

Museums where examples of the artist's work can be found include:
Antwerp (Musée Mayer van den Berghe) Dordrecht and Philadelphia (J.G. Johnson collection)

Infantrymen Resting in a Forest

Oil on Copper: 6¹/₄ x 4¹/₄ inches (15.6 x 10.5)cms





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 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 style 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 almost 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

An Italianate wooded valley with travellers resting by a shrine

Oil on Copper: circular $7\frac{3}{4}$ inches (19.6 cms) diameter

Signed or inscribed 'au verso'.

ABRAHAM BRUEGHEL

1631 - 1690
Flemish School

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

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

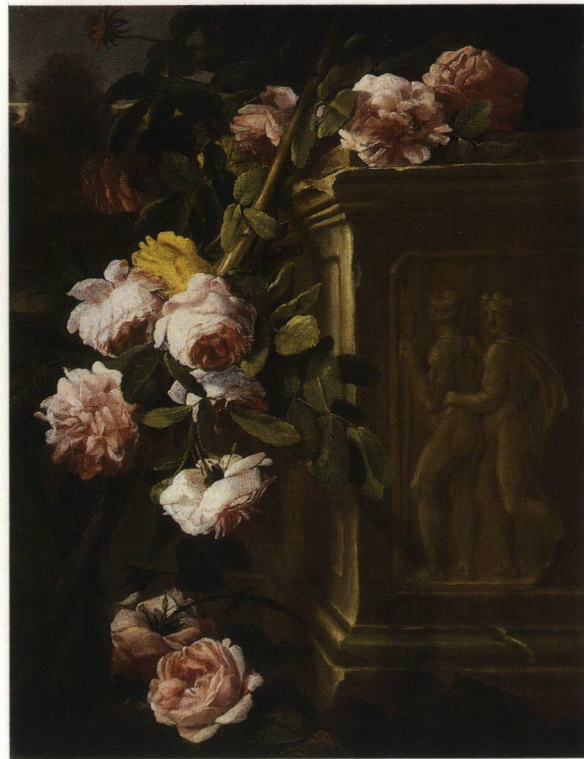
Museums where examples of the artist's work can be seen include: Amsterdam, Bordeaux, Florence (Pitti Palace), Rome and Turin.

Lilies and other Flowers in a Vase with Pears, Apples and Melons resting on a Stone Ledge

Yellow and Pink Roses tumbling from a Classical Stone Pedestal

A PAIR of Still-Lives - Oils on Canvas: 25³/₄ x 19⁵/₈ inches (65.5 x 49.8 cms)

PROVENANCE: Ex. Collection Sir Richard Sutton, BT





PIETER CASTEELS

1684 - 1749

Flemish School

Pieter Casteels was born in Antwerp and belonged to a family of painters of which he was the most significant member. He was the eldest son and pupil of Pieter Casteels II and Elizabeth Bosschaert.

He specialised in painting decorative arrangements of birds and flowers and following the death of Jacob Bogdani in 1724, he became the leading painter of this genre. He came to England in 1708 accompanied by his brother-in-law, Pieter Tillemans, becoming Director of Sir Godfrey Kneller's Academy in 1711 and then returning briefly to Antwerp in 1713, as he had become a member of the Guild of St. Luc which was based there.

It was in England that Casteels found a ready following for his very decorative flower pieces and bird subjects. These 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 was influenced by Gaspar Verbruggen and also Jan van Huysum in the composition and execution of his paintings which also showed that he was a master draughtsman who painted with a clear understanding of his subject matter.

Casteels painted an important series entitled "Twelve Months of Flowers" for Robert Furber of Kensington. These were subsequently engraved in 1730 and published in a catalogue for potential buyers. His "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.

Casteels, like his older contemporary, Bogdani, remains one of the best known decorative painters of birds, fruit and flowers that lived and made his name in England. Casteels died in Richmond at the age of 65 years.

His work can be found in the Museum of Lubeck and most other major museums in Europe and also in many private collections in England.

A Still-Life of Flowers in a Basket resting on a Stone Ledge

Oil on Canvas: 26¹/₈ x 37⁷/₈ inches (66.4 x 96.2 cms)

PIETER CLAESZ

1597 - 1660

Dutch School

Pieter Claesz was born in Burgsteinfurt in West Germany but moved to Haarlem in 1617 where he became the leading exponent of still-life painting. His palette, which was almost devoid of strong colour, is the most distinctive aspect of his restrained art. This preference for monochrome was a characteristic of all Haarlem artists working in all genres at the time.

Claesz perfected the "breakfast" piece still-life, the ingredients of which seldom vary. He was fond of the effect of a crumpled white tablecloth and often included half peeled lemons, bread, fruit and metal and glass tableware.

The large size of the painting is unusual in the artist's oeuvre and would indicate that he was beginning to experiment with more elaborate compositions. The fashion for the simple breakfast-piece was giving way to the more elaborate banquet pieces, popularised by Abraham van Beyeren and Cornelis Kruys, another Haarlem artist and exponent of the banquet-piece, which was much influenced by the later works of Claesz.

Museums where examples of the artist's work can be found:
Amsterdam, Berlin, Brussels, Budapest, Cologne, Hamburg, London, Nantes, Paris (Louvre), St. Petersburg, Rotterdam and Victoria

A Still Life of Grapes, Pears, Peaches, Fish, and Shellfish with a Cat on a Table

Oil on Canvas: 39³/₄ x 53 inches (101 x 135 cms)

Signed with Initials and Dated 1651





GILLIS VAN CONINXLOO

1544 - 1607

Flemish School

Born in Antwerp in 1544, Coninxloo began his career as a pupil of Peter van Else up until 1559 and later worked with Gillis Mostaert. He travelled to Paris and Italy before returning to Antwerp in 1570 where he was elected to the Guild. However, in 1585, he had to leave Antwerp because he participated in the revolt against the autocratic Duke of Parma.

From 1585 to 1595, Coninxloo is recorded as working in Zeeland, in Frankenthal, although in 1589 he is known to have been in Frankfurt. He later became established in Amsterdam where he made numerous friends including H van Essen, Govert Govertsz and Pieter Isaacz. Pieter Brueghel II became a pupil of his in around 1585.

Coninxloo is one of the most important Flemish landscape painters of the late sixteenth and early seventeenth centuries and he became famous in his own lifetime for the quality of his pictures, which incorporate a subtle mixture of reality and fantasy.

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

A Forest with Sportsmen on a Track by a Stream and a Traveller on a Bridge

Oil on Panel: 26 x 34¹/₂ inches (66.2 x 87.6 cms)

PROVENANCE: Luke, 2nd Lord Clonbrock (1780-1826), and by descent to Mr and Mrs Luke Dillon-Mahon, Clonbrock, County Galway, Ireland

BENJAMIN GERRITSZ CUYP

1612 - 1652

Dutch School

Benjamin Gerritsz Cuyp was the son of Gerrit Gerritsz. Cuyp the Elder and was the pupil of his step-brother Jacob Gerritsz. Cuyp.

He was a genre painter and painted barn interiors, scenes in front of peasant homes and cavalry skirmishes - all executed in a very individual style, and all fresh and impasted in light brown, mar yellow or grey tones. His figures are painted with great attention to detail and fine drawing. The ingenious use of light shows very much the influence of Rembrandt on his oeuvre.

Cuyp was also fond of painting New Testament scenes with peasants carefully placed in simple rural settings.

Museums where examples of the artists work can be found include: Amsterdam, Brussels, Budapest, Cologne, Leningrad, Stockholm and Stuttgart.

A Tavern Interior with a Peasant playing the Bagpipes and two figures singing in the Foreground with two Topers beyond

Oil on Panel: 13 x 18¹/₂ inches (33 x 47 cms)





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 is in Baroque style and 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.

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

The Female Members of a family descending a staircase of a fanciful garden pavilion to a pond with a fountain spouting water below, courtiers and servants populate the terrace.

Oil on Canvas: 43¹/₄ x 43³/₄ inches (109.9 x 111.1 cms)

PROVENANCE: Louis Durr (1821-1880), New York, given by his estate to the New York Historical Society in 1882

LITERATURE: *Catalogue*, 1915, p.105, no. D-22 (as Federigo Zuccaro and entitled *Palace of the Prince of Orange in the South of France, with Portrait figures*)
T.T.Blade, *The Paintings of Dirck van Delen*, University of Minnesota, Ph.D.Diss., 1976, p.257, cat. no. 116, illus.fig. 15 (as Dirck van Delen)

OTTMAR ELLINGER the Younger

German School
1666-1735

Ottmar began his career as a pupil of his father, Ottmar Ellinger, the Elder and after his death he became apprenticed to Michiel van Musscher in Amsterdam in 1679. In 1686 he was working with Gerard de Lairesse. Ellinger later travelled to Mayence and in 1716 or 1717 he was executing work there for the Prince Elector. His major commissions here were, 'Alexander on his Death Bed' and the 'Marriage of Peleas and Thetis'.

Museums where examples of the artists work can be found include: Bordeaux, Cassel and Vienna (Kunsthistorisches Museum)

An Allegory of the Arts

Oil on Canvas: 25 x 30 inches (63.5 x 76 cms)





ANDRIES VAN ERTVELT

1590 - 1652
Flemish School

Andries van Ertvelt was born in Antwerp and it is likely that he was the pupil of H.C. Vroom. His early work was colourful with glazes of a bright clarity and it had a precision of execution. These paintings were usually on a small scale.

He travelled to Italy where he stayed for some time and this very much influenced his work which became looser as his canvases became larger and his palette also became more subdued. One of his particular approaches to his painting of rigging was to paint it bright against a dark background, which proved to be a device later imitated by his followers.

Among his pupils were Hendrick van Minderhout, Mathieu van Plattenberg, Sebastian Castro and Kasper van Eyck.

In 1632 Ertvelt was painted in Antwerp by van Dyck; this painting is now in Augsburg.

Museums where examples of the artist's work can be found include: Museum of Bergues, near Dunkirk, Birmingham Art Gallery, Ghent, London (National Maritime Museum), Leningrad (Hermitage), Munich, Paris (Musee de la Marine), Vienna (Kunsthistorisches Museum) and Valenciennes.

A Naval Review with elegant figures in open boats in the foreground

Oil on Copper : $17\frac{2}{8}$ x $26\frac{3}{4}$ inches (43.5 x 68 cms)

Signed with Initials

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BENITO ESPINÓS

1748 - 1818
Spanish School

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

Museums where examples of the artist's work can be found include: Barcelona, Madrid (Prado) and Valencia (Museo de Bellas Artes)

A Still-life of flowers including Roses, Tulips and Convulvulus together with some carved stone bas-reliefs resting by a wall

Oil on Panel: 22³/₄ x 29 inches (57.5 x 74 cms)

Signed and Inscribed 'Valencia'





FRANÇOIS-XAVIER FABRE

1766 - 1837

French School

Fabre showed great artistic skill from an early age when, at the age of 15 he sent his first work to be exhibited in the Salon of his native town Montpellier. Later that same year he joined the studio of Coustou there who swiftly recommended the young painter to Vien and David in whose studios he continued his studies.

By 1787 he won the first Grand Prix de Rome with the painting 'Nebuchadnezzar killing the children of Sedecias' and shortly afterwards in 1791 as a Pensionnaire du Roi he sent to the Salon his famous painting 'The Death of Abel'. He continued to work in Rome until 1794.

Thereafter he travelled to Naples for a year before settling down in Florence where he was to remain for many years as the professor of the Ecole des Beaux-Arts. Here he painted the large part of his oeuvre and developed the invitingly austere neo-classical style manifested in his portraits and his large historical canvases.

By the end of the final decade of the 18th Century Fabre was at the very height of his artistic abilities and was perhaps the most fashionable portrait painter in Florence. Louis XVIII, the Countess of Albany and Antonio Canova were among his many illustrious sitters.

A Portrait of Vittorio AlfieriOil on Canvas: 12⁵/₈ x 10 inches (32.1 x 25.5 cms)

Signed

PROVENANCE: Ex. Collection Sorbello, Florence.

NOTE: Fabre travelled to Florence in 1793 fleeing the political and revolutionary turmoil declared in Rome in that year. Here he rapidly became acquainted with the famous tragic poet Vittorio Alfieri and his protector and confidante the Countess of Albany. From this year begin the various portrait commissions received to paint this famous couple. See 'Florence, Musée des Offices' for the two Signed and Dated versions of 1793, reproduced by L. Pellicer, 'Le Peintre François-Xavier Fabre (1766-1837)' Paris IV Sorbonne, 1982, fig. 36a and 37a, doss. photo 1, cat. no. A36a and A36b, Vol.III. In his early portraits, Fabre sets his sitter in a very solemn pose which seems very different to the moving and intimate portrait represented here. A preliminary drawing for our portrait exists (See Montpellier, Musée Fabre, inv.837-313) and an authentic, though unsigned version, in oil, measuring 32 x 25.5 cms, which bears the date 1790 and is inscribed in the artist's hand 'au verso', is also known. See Montpellier, Musée Fabre reproduced in Ibid., Fig. 46a, doss. photo 1, cat. no.36a, Vol. III.

We know from the correspondence of the Countess of Albany in a letter dated, 28th September 1799, that Fabre painted two small paintings of the poet and the Countess and that these two portraits had been commissioned

JEAN-BAPTISTE BLIN DE FONTENAY

1653 - 1715
French School

Blin de Fontenay was born in Fontenay near Caen to a family of Calvinist painters. His father sent him to Paris to study with the great Jean-Baptiste Monnoyer. He married Monnoyer's daughter Marie and in 1687 became a member of the Academy. Blin became the rival and equal of his father-in-law with more than sixty paintings by him listed in the royal inventories of Versailles, the Trianon, Meudon and Marly. Blin also worked like Monnoyer, as decorator to private patrons and as a designer at the Gobelins tapestry and Savonnerie carpet factories. He was lodged in the Louvre with an annual pension of four hundred livres. In 1699 on the death of his father-in-law, Blin succeeded him as counsellor at the Academy and exhibited four paintings at the Salon that year.

Stylistically the work of Blin is not easily distinguishable from that of his father-in-law, although Blin's penchant for foreign rarities may be a help in separating him from Monnoyer. For example, he introduced the single ear of wheat, a motif that Blin might well have seen in the work of Dutch painters such as Mignon. When he painted the peony, rose and tulip, they tended to be smaller and less flamboyant than those of Monnoyer. Blin makes the same use of the bejewelled plates and gold vases of the royal collections, placing them in architectural and open-air settings that characterise the works of both artists. The large canvas at Sèvres, signed and dated 1697, is a magnificently decorative example.

Museums where examples of the artist's work can be found include:
Avignon, Caen, Orléans and Versailles

A Still-Life of Flowers including a Crown Imperial, Irises, Roses, Peonies, Narcissi, Honeysuckle and Convulvulus in an Ornamental Urn in a Landscape

Oil on Canvas: 49 x 38⁵/₈ inches (124.5 x 98 cms)





JACQUES FOUQUIERS

Circa 1580 - 1659
Flemish School

Fouquiers appears to have been born into a very humble family and at an early age he became a pupil of Jan Brueghel the Elder. According to some early documents, he also later became apprenticed to Joos de Momper.

As a landscape painter he was much in demand and soon received numerous commissions. His drawings are of particular interest as they have a wonderful 'plein air' feel about them.

Rubens befriended Fouquiers at an early age and their collaboration on the landscapes in various Rubens compositions is well recorded. He travelled to Paris where he was quickly patronised by King Louis XIII, who ordered him to decorate walls in the Louvre with landscapes representing different views in France. This work seems not have been executed as the arrival of Nicholas Poussin at court caused much mistrust and animosity with Fouquiers.

Museums where examples of the artist's work can be found include: Bordeaux, Cambridge (Fitzwilliam), Cologne, Grenoble and Toulouse.

A Frozen Canal scene with figures skating

Oil on Panel: 17 x 25¹/₄ inches (43 x 64.5 cms)

JAN VAN GOYEN

1596 - 1656
Dutch School

Jan van Goyen was born and spent his early life in Leiden. He is known to have sold his house there in 1629 to the artist Jan Porcellis, whose marine paintings were of some influence on van Goyen's early work. Of all his masters, however, Esaias van de Velde was much the most important, and his influence is the most traceable in van Goyen's brightly coloured early style.

By the early 1630's van Goyen had moved to The Hague where he became a member of the Guild and was granted citizenship in March 1634. Despite being a prolific artist, van Goyen had difficulty in selling his works throughout most of his career, and was constantly trying to improve his financial affairs. His efforts at investing in tulip bulbs was a notorious disaster but he fared somewhat better in his property speculations.

Van Goyen was, with Salomon van Ruysdael and Pieter de Molijn, one of the principal exponents of the new Haarlem style of landscape painting.

He chose modest scenes to paint, such as simple river landscapes, dilapidated farmhouses and ruined castles, which he rendered in a restricted range of colours.

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

A River Landscape with Fishermen inspecting Lobster Pots

Oil on Panel: 13³/₄ x 22¹/₂ inches (35 x 57 cms)

Signed with Initials and Dated 1651

PROVENANCE: Sale Baron E. de Beurnonville, Paris, 9 May 1881, lot 293 (FFrs 4,250 to H. Pereire);
Collection André Pereire, Ghent;
With Edward Speelman, London 1967

EXHIBITED: Musée Rath, Ghent, 1954, No. 18

LITERATURE: C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, 1927, Volume VIII, No. 893;
Dr Hans-Ulrich Beck, *Jan van Goyen*, 1973, Volume II, p. 290, illustrated, No. 870





JACOB GRIMMER

1525 - 1590
Flemish School

Jacob Grimmer was born in Antwerp and at an early age became a pupil of Gabriel Bouwens, and later moved to work with Mathys Coek and Christian van den Queeckborne. His particular skill was in depicting ruins, peasant scenes and extensive open landscapes.

He was the father of Abel, who was also well-known for depicting country scenes, whether it be festival scenes or winter skating scenes on frozen canals. The format of both the Grimmers was usually small, panel pictures where the quality of their draughtsmanship was quite evident.

Jacob died in Antwerp after a long and highly successful career.

Museums where examples of the artist's work can be found include:
Antwerp, Bergamo, Brussels, Budapest, Mayence, Tournai, Vienna

The Four Seasons

Oil on Panel: 14¹/₈ x 19⁷/₈ inches (36.5 x 50.5 cms)

LITERATURE: R. de Bertier de Sauvigny, *Jacob et Abel Grimmer*
Brussels, 1991, p.114, cat no 24.

DIRCK HALS

1591-1656
Dutch School

Dirck Hals was born in Haarlem, he was a genre painter and the brother of Frans Hals, under whose influence he painted conversation pieces in the manner of Willem Buytewech and Esias van der Velde. He sometimes took figures from pictures by Buytewech but he is distinguished from the latter by his freer grouping and superior gift of narrative. He devoted a special care to the costumes of the young fashionable world, taking great care in the drawing of materials and wide-brimmed hats. He influenced the work of Willem Duyster, Pieter Codde, Jacob Duck, Simon Kick and Anthonie Palamedesz.

Museums where examples of the artist's work can be found include: Amiens, Amsterdam, Cologne, London (National Gallery), Stuttgart, Paris (Louvre) and Haarlem

An Elegant Couple standing together in a formal Garden.

Oil on Panel: 14¹/₂ x 11¹/₄ inches (36.8 x 28.6 cms)

PROVENANCE: Thomas Jefferson Bryan (1802-1870), New York, by whom given to the present owner in 1867

LITERATURE: *Catalogue*, 1915, p.75, no. B-149 (as Frans Pourbus)
P.C, Sutton, *A Guide to Dutch Art in America*, 1986, p.177 (as Dirck Hals)

NOTE: The present work would seem to date from the 1620's and is probably meant to represent the joys found in true love. The Young Couples, whose hands are joined, are ready to enter a garden, a well established symbol of love. The pair of birds in the sky is possibly a reference to the monogamous mating habits of some birds, and the melons in the foreground possibly an emblem of fertility. Hals included a similar pair of watermelons in a painting today in the Staedelsches Kunstinstitut, Franckfurt (no. 1587)





CORNELIS DE HEEM

1631 - 1695
Flemish School

Cornelis de Heem was the son and pupil of Jan Davidsz de Heem and was born in Leiden. Apart from the years at The Hague from 1676 to 1681, he spent his career, like his father, at Antwerp where he was a guild member from 1660.

His subjects included bouquets of flowers, fruits with tendrils, vessels, tableware and cutlery and he was particularly fond of festoons and swags, in the manner of his father, combining flowers and fruits. He less often painted breakfast still lives and his compositions were colder and slightly harder than his father's.

However, Cornelis de Heem painting at his best and most detailed is often attributed to his father, who was one of the fundamental artists in both still life and flower paintings of the seventeenth century.

Most of Cornelis's works are signed.

Museums where examples of the artist's work can be found include: Amsterdam, Berlin, Brussels, Frankfurt, Glasgow, Hamburg, Milan, Rotterdam, Stockholm, Tours and Vienna

A Bouquet of Fruit with Eucharistic Symbols on a Ledge below

Oil on Canvas: 28¹/₂ x 22¹/₄ inches (72.5 x 56.5 cms)

Signed and Dated 1654

PROVENANCE: Graf Kaunitz, Vienna;
Baron Imsen, St. Petersburg by 1850;
G. Tomasewski;
Cels Sale, Brussel, 24th November 1922, lot 21;
Leroy Collection Brussels

LITERATURE: Sam Segal, *Jan Davidsz de Heem en Zijn Kring*, 's-Gravenhage, 1991, p.198,
No.35 (illustrated)

NOTE: This painting, while losing none of the decorative function of colour and masterly depiction of fruit, preserves the original intention of the artist. On the shelf below are shown a glass of wine and a bread roll, clearly Eucharistic while on the right a snake (personifying evil) entwines itself at the foot of the crucifix. Between the two the Salamander (symbol of fire) crawls out

GASPAR VAN DEN HOECKE

1575 - 1648
Flemish School

Gaspar van den Hoecke was an Antwerp painter of flower and still-life paintings. In Antwerp he executed (much in the style of his contemporary Frans Snyders) big kitchen scenes filled with game, fruit and vegetables were very much to his taste and he produced numerous examples of such pictures. These appear to have disappeared or more likely to have been re-attributed to Snyders and his studio. These big still-life compositions were very popular with the wealthy Burghers of Antwerp and Brussels.

Gaspar van den Hoecke was the father of Jan van den Hoecke. Little is known of his early life, although he became a pupil of Juliaen Teniers in 1595 and was a member of the Antwerp Guild in 1603. He is also known to have executed some historical and biblical subjects.

Museums where examples of the artist's work can be found:
Cambridge (Fitzwilliam)

Lilies, Tulips, Irises and other Flowers in an earthenware Jug, with Borage, Redcurrants and wild Strawberries on a wooden Ledge

Oil on Panel: 26¹/₂ x 17¹/₂ inches (67.5 x 44.5 cms)

PROVENANCE: With Eugene Slater, London, (*Paintings of Life and Still-Life by Dutch and Flemish Masters*, May-July, 1946, no.2, illus.), from whom purchased by Sir Bernard Eckstein; Sotheby's, London, Dec.8, 1948, lot 2 as Jan Breughel II

NOTE: The attribution, first proposed by Fred G. Meijer of the Rijksbureau voor Kunsthistorische Documentatie, The Hague, was subsequently supported by Dr. Sam Segal. Both base their opinion on comparison with van den Hoecke's signed and dated painting of 1614 in the Fitzwilliam Museum, Cambridge. Another very similar still-life by the artist was with the Douwes Fine Art, Amsterdam, 1989.





ANTONIO JOLI

Circa 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 executed 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, Mr. 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 city in 1762.

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

A View of the Calle de Alcalá, Madrid

Oil on Canvas: 30³/₄ x 47¹/₂ inches (78.3 x 121 cms)

NOTE:

Joli selected one of the most impressive prospects of eighteenth century Madrid. The city had been transformed during the reign of Charles III into a striking lattice work of boulevards and fountain squares. The architect, Pedro de Ribera (1683-1742), had designed this new structuring to complement the vast public works undertaken during the reign of Philip IV.

The Calle de Alcalá was the principal street of the old city of Madrid. This view shows the Plaza Mayor half way down on the right. This was a key site of public ceremonies in Madrid. Directly facing the Plaza Mayor, one can make out a cluster of trees. These trees, extremely rare and sought after in the dry, mountainous terrain of Castille, marked the grounds of Madrid's finest palace, El Buen Retiro. The Calle de Alcalá led from the Plaza de Toros to the Puerto del Sol, which marked the edge of the city, close to the river Manzanares.

Another slightly larger (81 x 139 cms) version of this painting, with differences in the disposition of the figures on the right hand side and with the view extended slightly on both sides, is in the collection of the Dukes of Alba in Madrid (see G. Briganti, *The View Painters of Europe*, 1970, p.146, plate 117).

ANGELICA KAUFFMANN, R.A.

1741 - 1807
Swiss School

Throughout her life, Angelica Kauffmann showed a prodigious talent in not only painting and music but in languages and in her own natural grace and charm. The artist was the daughter and pupil of Joseph Johann Kauffmann and she received academic training in various north Italian cities and latterly in Florence (1762) and Rome (1763).

In 1781 she married Antonio Zucchi, the landscape painter and draughtsman. They moved first to Venice and then to Rome where she continued to live after Zucchi's death in 1795. She is known to have kept an incomplete list of her works (published in *Lady Victoria Manners* and *G.C. Williamson, A.K.*, 1924). Kauffmann was the leading painter of Neo-Classical subjects of her day and the influence she had on her contemporaries and followers continued well into the 19th century.

Museums where examples of the artist's work can be found include: Berlin, Berne, Dresden, Dublin, Florence (Galerie Royale), Frankfurt, Leningrad (Hermitage), London (Victoria & Albert, National Portrait Gallery), Paris (Louvre), Stuttgart and Vienna.

Cornelia, the Mother of the Gracchi pointing to her children as her Treasures

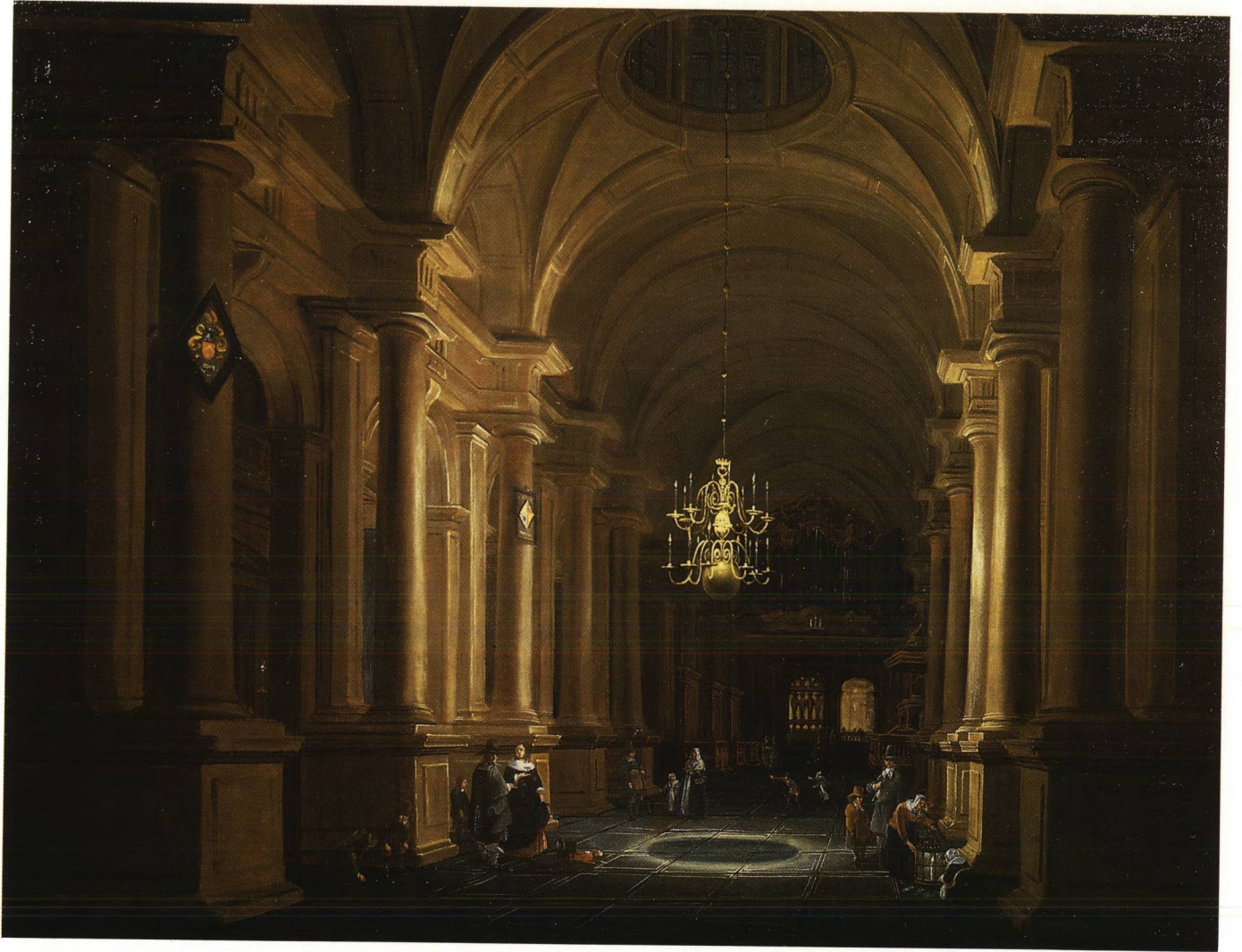
Oil on Canvas: 39¹/₂ x 59³/₄ inches (100 x 142 cms)

Signed and Dated 1788

PROVENANCE: Ex. Collection Prince Poniewtowsky

NOTE: Two other versions of this subject exist, one dated 1785 was commissioned by the Queen of Naples and the second, also of the same date, was commissioned by 'Mr Bowles' in Naples.





ANTHONIE DE LORME

c.1610-1673
Dutch School

Anthonie de Lorme was born in Doornik and became a pupil of Jan van Vucht, the famous church interior painter. Despite being a pupil of van Vucht, de Lorme started painting churches and interiors of churches in the style of Hendrick van Steenwyck, the younger.

Early pictures by de Lorme tended to be imaginary church interiors (derived from the interior of St. Laurence's in Rotterdam) lit by artificial lighting with vistas in several directions. His later pictures were usually faithful reproductions of church interiors, flooded by sunlight and containing a few groups of figures.

He died in Rotterdam in 1673.

Museums where examples of the artist's work can be found include:
Leningrad (Hermitage)

Figures in the Nave of a darkened Church

Oil on Panel: 26^{1/4} x 33^{1/4} inches (66.7 x 84.5 cms)

Signed with initials lower left and indistinctly inscribed lower right

PROVENANCE: Emmet Collection, Seville, from whom bought by Louis Durr (1821-1880), New York, given by his estate to the New York Historical Society in 1882

LITERATURE: *Catalogue*, 1915, p.112, no. D-102 (as Anthony de Lorme with figures by Adriaen van de Velde)

THEODOR MATHAM

1606 - 1676
Dutch School

The artist was the second son and pupil of Jacob Matham. In 1633 he travelled to Rome and until 1637 he was the pupil of Cornelis Blomaert. Here he was commissioned to execute engravings of the statues in the Palazzo Giustiniani.

Later he travelled to Tunis where he was employed by the Duke of Savoy to decorate his Palace. Back in Haarlem he became a member of the Guild in 1637.

In 1656 he appears as one of the founder members of the 'Pictura' Guild in The Hague. Matham was a very accomplished landscape painter and draughtsman as well as an excellent engraver.

A View of Paris from the Pointe de la Cité

Oil on Canvas: 37³/₄ x 54¹/₄ inches (96 x 138.5 cms)

NOTE:

This picture would appear to be unquestionably the work of the same hand as a view of the Pont de la Tournelle and Île Notre-Dame in the Musée Carnavalet, Paris (B. de Montgolfier, *Le Musée Carnavalet, L'Histoire de Paris illustré, Un aperçu des collections*, Paris, 1986, pp.32-3, illustrated in colour and with a colour detail). The two pictures are almost identical in size and present such strong similarities of composition as to suggest that they may originally have been pendants.

The Musée Carnavalet painting is datable from the topography to before 1654, when the wooden Pont de la Tournelle was replaced with stone, and is probably datable to c.1645. The present picture shows the sixteenth-century Hôtel de Nevers and the Tour de Nesle, which had survived from the city walls of Philippe-Auguste; both were demolished between 1641 and 1663 to make way for the Collège des Quatre-Nations. The Tour de Bois, a vestige of the walls of Charles V, and the last remains of the medieval castle of the Louvre shown flanking Henri IV's Grande Galerie du Louvre on the right bank of the Seine were demolished during the same period.

The painting in the Musée Carnavalet has been attributed to Theodor Matham by Bernard de Montgolfier (*Paris in the Sixteenth and Seventeenth Centuries*, Apollo, CI, no.158, April 1975, p.272, fig.11) by comparison with a signed drawing in the same collection which shows the right half of the same view with almost identical barges on the Seine and three identical figures. Theodor Matham seems to be only recorded as an engraver and draughtsman.

Paris was painted by a number of Dutch artists in the mid seventeenth century. Depictions of the city by Abraham de Verwer, Renier Nooms (Zeeman), Pieter Wouwerman and Hendrick Mommers (this last the same view as the present picture) are in the Musée Carnavalet and the Louvre.





PIETER MEULENER

1602- 1654
Dutch School

Pieter Meulener was born in Antwerp and was probably the son of Jan Molenaer, the famous genre painter from Haarlem. He became a Master in Antwerp in 1631 and finally died there in 1654.

He is best known for his paintings of historical events, especially battles and sieges of famous towns, often involving cavalry charges with wildly rearing horses. He paid close attention to the details of the charge or battle depicting vigorous and exciting cavalry scenes.

He imitated the style of Pieter Snayers to a great extent and therefore may have come into contact with the artist Adam Frans van der Meulen (who had himself been a pupil of Snayers).

Museums where examples of the artist's work can be found include: Amsterdam, Berlin, Leningrad (Hermitage), Madrid, Prague, Stockholm

The Entry of The Cardinal Infante Ferdinand of Spain into Antwerp, on the 17th April 1635

Oil on Panel: 28^{7/8} x 41^{1/8} inches (73.3 x 104.5 cms)

NOTE:

To be compared with the picture, signed and dated 1644, offered in the Leningrad museum sale, Berlin, 6 November 1928, lot 400, and with the picture formerly in the collection of R. Bentley, London. On the basis of the date, 1644, W. van de Watering identified the scene as the Entry into Antwerp of Don Manuel de Moura, Marquess of Castel Rodrigo. However comparison of portraits of the Cardinal Infante suggests that he is to be identified as riding the grey in the present picture. No doubt his Entry, famed for Rubens' endeavour that embellished it, was celebrated long after the event. Ferdinand, The Cardinal Infante of Spain (1609-1641) was the third son of King Philip II. In 1619 he became archbishop of Toledo and later Cardinal. In 1633 Philip IV appointed him as the successor to the Archduchess Isabella as the Regent of the Netherlands. His official Entry into Antwerp took place on 17 April 1635.

ABRAHAM MIGNON

1640 - 1679
German School

Abraham Mignon was born in Frankfurt. In 1649 his parents moved to Wetzlar, leaving behind Abraham, aged nine years, in Frankfurt in the care of the still-life painter and art dealer Jacob Marell. Mignon became his pupil and later often managed Marell's studio during his absence. In 1664 Mignon and Marell left Frankfurt and became members of the St. Luke Guild of artists in Utrecht.

In Utrecht, Mignon became a pupil of the still-life painter Jan Davidsz. de Heem. This was a decisive point in the development of Mignon as he closely followed de Heem in subject and style. In 1672, Mignon left Utrecht and was elected deacon of the Waalse Kerk. His fervent religious beliefs were reflected in his subject matter - flowers, fruit, animals and all nature. In 1675 he married Maria Willaerts who came from a well-known family of seascape artists.

Museums where examples of the artist's work can be found include: Amsterdam, Avignon, Berlin, Bonn, Brussels, Copenhagen, Florence, Frankfurt, The Hague, Leningrad (Hermitage), London, Munich, Rotterdam, Paris (Louvre), Turin and Vienna.

JACOB GILLIG

1636 - 1701
Dutch School

Jacob Gillig was born in Utrecht and seems to have studied and lived in that City from a very early age. Together with Abraham van Beyeren, he is rightfully regarded as the finest painter of fish pictures of the Dutch school in the seventeenth century. In 1661 he married Hester Willaerts and it is recorded that one of his duties was as the Chief Jailer of the City.

Gillig appears to have collaborated on pictures with various other artists but by far his most successful work was in his participation in pictures with Abraham Mignon.

Museums where examples of the artist's work can be found include: Rouen, Cassel, Rotterdam and Utrecht

A Still-Life of Fish and Fishing Tackle

Oil on Canvas: 29⁵/₈ x 24 inches (74.5 x 61 cms)





PAULUS MOREELSE

1571 - 1638
Dutch School

Paulus Moreelse was a portrait painter and the favourite pupil of Michiel van Miereveldt. His early pictures are mostly of religious subjects and his portraits were highly valued even in their own time.

His pictures of children are especially natural with a careful use of soft warm colours and special attention being given to minute details in his sitter's clothes.

His later pictures show an affinity with Abraham Bloemaert and Utrecht mannerism. He had many pupils including D van Barburen, Barent Gael and Gerrit Claesz van Ryck.

Museums where examples of the artist's work can be found include:
Amsterdam, Berlin, Bonn, Brussels and Rome.

An Old Lady counting Money, and a young Boy about to steal a Gold Coin. An Allegory of Avarice

Oil on Canvas: 28¹/₄ x 21³/₄ inches (72 x 55 cms)

Signed and Dated 1621

PROVENANCE: Ex collection of De Jong Schouwenburg, Gorsel,
Holland.
D. Katz, Dieren, 1936.
Private Collection, Rotterdam
Private Collection, Vienna

EXHIBITED: 1936, 'Exhibition of Lambert Jacobs', Friesischen
Museum, Leeuwarden, Holland, cat. No. 39

ISAAC VAN OOSTEN

1613 - 1661
Flemish School

Born in Antwerp in 1613, Isaac van Oosten was a Flemish landscape painter, son of an art dealer and brother of the artist Frans van Oosten. His landscapes were mainly small and on copper and were in the style of Jan Brueghel the Elder to whom his work is often attributed. However, the drawing in his subjects is less detailed and meticulous. He painted scenes of Paradise, Adam and Eve, the Expulsion from Paradise and also small river and forest landscapes with peasants and cattle. His figures are less detailed than Jan Brueghel's and he painted in a predominantly brownish tone or a uniform grey-green.

Examples of the artist's work can be found in the following Museums:
Orleans, Vienna and Liechtenstein.

A Country Landscape with Peasants by a Path

Oil on Panel: 13¹/₄ x 18¹/₄ inches (33.6 x 46.5 cms)

Signed





RICHARD VAN ORLEY

1663 - 1732
Flemish School

Richard van Orley was a pupil of his father Peter and later of his uncle Hieronimus. He is best known for his miniature pictures which are of an exceptional quality although he also executed large cartoons for the Tapestry factories.

He is known to have lived in Italy for some time where he was much influenced by the works of Pietro da Cortona and Albani.

Museums where examples of the artist's work can be found include:
Antwerp, Basle, Ghent and Prague (Rudolfinium)

A PAIR: Vertumnus and Pomona
Apollo and the Cumanese Sibyl

Gouache on Vellum: $6\frac{1}{2} \times 4\frac{1}{4}$ inches (16.5 x 11 cms)

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).

Dignitaries in a Rowing Boat approaching a State Yacht at Anchor in mid-estuary before the Walls of the City of Antwerp, with Bathers diving from a Boat on the near Shore

Oil on Panel: 16^{1/8} x 20^{3/4} inches (41 x 52.5 cms)

Signed with initials BP and dated 1634





PIETER JANSZ VAN RUIJVEN

1651 - 1716
Dutch School

Van Ruijven was born in Delft on the 7th March 1651. We do not know with whom he first studied under but it is apparent that he soon acquired considerable skills in painting exotic bird pictures very much in the style of Hondcoeter and Weenix. In later life he is recorded as having been a pupil of Jacob Jordaens in Antwerp.

Van Ruijven's attention to detail was always of prime importance and his rendering of feathers and anatomical detail in his drawing of birds was excellent.

Museums where examples of the artist's work can be found include:
Amsterdam (Rijksmuseum) and Saint-Omer

A Classical landscape with pheasants, geese, a cockerel and two mallard ducks in an ornamental garden.

Oil on Canvas: 40¹/₂ x 54 ins (103 x 137) cms

Signed and dated 1703

SALOMON VAN RUYSDAEL

1600 - 1670
Dutch School

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

It is generally considered that Salomon's best work was done after 1645. His compositions became larger and his figures more bold and colourful. The use of a strong black line for delineation is characteristic of his work at this time. Well observed white clouds drift across bright blue skies and water plays an increasingly significant role in the compositions of these later paintings.

From 1650 onwards, Salomon's subject matter became increasingly diverse, and he painted some townscapes in winter, beach scenes and even a number of proficient still-lives, generally incorporating dead birds.

Salomon attracted many followers, including a number of fellow Haarlem artists such as Wouter Knyff, Willem Kool, Frans de Hulst and Cornelis van der Schalcke.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Berlin, Cologne, The Hague, London (National Gallery), Paris (Louvre), New York (Metropolitan Museum)

A Country Landscape with Figures in the background, dancing around a maypole

Oil on Panel: 15 x 20 inches (38 x 51 cms) oval

Monogrammed and Dated 1633

PROVENANCE: Private English Collection
D. Katz in Dieren
Ex. Coll. A. Bronkhorst in Haag
Ex. Coll. A. Andriesse in Amsterdam
Sale in Paris 29th May 1941, Lot 6

EXHIBITED: The Hague 1934, No. 12
Arnhem 1934, No. 17
Nymwegen 1939, No.57
Eindhoven 1936/37, No.68

LITERATURE: '*Salomon van Ruysdael*' by Wolfgang Stechow,
Publ Berlin 1975, No. 84, Page 80





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 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 River landscape with figures unloading barges at a wharf beneath a ruined tower

Oil on Panel: 18^{1/2} x 23^{1/4} inches (47 x 59.2 cms)

Signed & Dated 1673

37

REYNIER VAN SALM

1688 - 1765
Dutch School

Reynier van Salm began his career as a pupil of his father Adriaen van Salm and was born on February 4th 1688. Like his father he specialised in painting grisaille 'penschilderij' pictures usually representing shipping and coastal views. These were always of a very high quality and were invariably signed.

Van Salm moved to Rotterdam from Delftshaven before marrying in 1717. He later moved to Prinseland where he died on 12th December 1765

Museums where examples of the artist's work can be found include:
London (Greenwich, National Maritime Museum) and Rotterdam

Frigates, Hookers and Fishing Boats in a Stiff Breeze off the Dutch Coast

Oil on Panel: 14 x 24 inches (35.5 x 61 cms)

Signed





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 Flower Still-life with Fruit and a Parrot

Oil on Canvas: 58⁵/₈ x 46 inches (149 x 117 cms)

Signed

PROVENANCE: Private Collection, Stockholm.

FRANCESCO TIRONI

After 1750 - 1800
Venetian School

Francesco Tironi is best known for his topographical views of Venice and its environs both in drawings and in oils. His main production of engravings was the set of 24 views of the islands of the Venetian Lagoon which were engraved by Antonio Sandi and published in 1779. Some of the earliest research into the work of this painter was begun by Professor Herman Voss in ' *Francesco Tironi*, *Zeitschrift für Bildende Kunst*', LXI, 1927-1928, pp. 266-270.

His views in oils are always carefully executed and of fine quality. His perspective is excellent and his views are always topographically correct.

Museums where examples of the artist's work can be found include:
Boston, London (Victoria & Albert Museum) and Vienna (Albertina).

Four Views of Venice:

The Rialto Bridge

The Palazzo Ducale

The Piazza San Marco

The Grand Canal from Santa Maria della Carita to the Bacino di San Marco

Oil on Canvas: 16 x 23¹/₂ inches (40.5 x 59.5 cms)





ANTHONIE WATERLOO

1609 - 1690
Flemish School

Waterloo was born in Lille in 1609 but appears to have travelled to Holland at an early age, staying in Amsterdam, Leeuwarden and Utrecht. He was married in 1640 in Zevenbergen.

Waterloo purchased a fine small 'château' near Utrecht where it is known he was visited by Jan Weenix. The latter painted some of the figures in the artist's landscape compositions.

Some of his pictures recall the work of Jacob Ruisdael as well as Jan Vermeer van Haarlem.

As a draughtsman, he is especially regarded and he is known to have executed well over a hundred engravings.

Museums where examples of the artist's work can be found include: Amsterdam, Bordeaux, Florence, La Fère and Munich.

A Wooded Landscape with a Figure shooting at Game in the Distance

Oil on Canvas: 21¹/₂ x 23¹/₂ inches (54.5 x 59.7 cms)

Signed

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ranelagh

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