

1998

RECENT ACQUISITIONS

RAFAEL VALLS LIMITED

OLD MASTER PAINTINGS

11 Duke Street, St. James's,
London SW1Y 6BN
Telephone: 0171 930 1144
Fax: 0171 976 1596

6 Ryder Street, St. James's,
London SW1Y 6QB
Telephone: 0171 930 0029
Fax: 0171 976 1596

Member of BADA & SLAD

Front and Back Cover:
See Number 24 in Catalogue (Pair)

CATALOGUE OF WORKS

The Catalogue is arranged in alphabetical order

1. Ludolf Backhuysen
2. Carlo Battaglia
3. Nicholas Berchem
4. Jan Both
5. Peeter Bout
6. Domenico Brandi
7. Pieter Claesz
8. Pieter Jacobsz Codde
9. Evert Collier
10. Jeronymus van Diest
11. Christian Wilhelm Ernst Dietricy
12. Joost Cornelisz Droochsloot
13. Dutch School 17th Century
14. Jan van Huchtenburgh
15. Simon Kick
16. Paulus van Liender
17. Antoni de Lust
18. Isaak Luttichuys
19. William Marlow
20. Pieter Neefs
21. Bonaventura Peeters
22. Cornelis van Poelenburgh
23. Erasmus Quellinus
24. Mangus Rommel
25. Theodore Roos
26. Jacob Isaacksz van Ruisdael
27. Salomon van Ruysdael
28. Salomon van Ruysdael
29. Jean-Baptiste de Saive
30. Adriaen Cornelisz van Salm
31. Christian Georg Schutz I
32. Jan Siberechts
33. Tobias Stranover
34. Jacob Isaaksz van Swanenburgh
35. Herman van Swanevelt
36. Pieter Cornelis Verbeeck
37. Eugene Verboeckhoven
38. Vicente Victoria
39. Pierre Jacques Volaire
40. Roelof Jansz van Vries

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

LUDOLF BACKHUYSEN

1631-1708

Dutch School

Ludolf 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.

Ludolf 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 (Kunsthistorisches Museum).

A Winter Landscape with Figures on a Frozen Lake beside a Horsedrawn Sleigh and a Barge

Oil on Canvas: 20¼ x 26¼ inches (51.4 x 66.3 cms)

Signed

PROVENANCE: Probably J.G. Cramer, Amsterdam, his sale, Amsterdam, Cok, 13 November 1769, lot 3;
Probably A.J. Essingh, sold Cologne, Heberle, 18 September 1865, lot 147;
Probably St. Remy zur Biesen 'et al.', sold Cologne, Heberle, 9 December 1892, lot 2;
Sir Hugh Chance, Birlingram, Worcester (according to a label on the reverse)

LITERATURE: Probably C. Hofstede de Groot, 'A Catalogue Raisonné of the works of the most eminent Dutch Painters of the Seventeenth Century', vol. VII, 1923, p. 317, no. 479.





CARLO BATTAGLIA

Circa 1600-Circa 1664
Italian School

Little seems to be known about the birth date and life of this artist. The only records that can be found are documents in the archives of the Prince of Carignano relating to payments in 1664 for pictures by the artist of birds and wildlife. This seems to be the last recorded evidence of this talented, early artist, although documents published by the Art Historian Vesme indicate Battaglia was working as early as 1620. This would mean that he was one of the first of a group of painters and miniaturists working in Turin, exclusively for the Prince of Carignano, and specialising in ornithological and Natural History subjects.

He signed the majority of his paintings on the back of the panel with the inscription, 'Carlo Battaglia ditt Paieur di Torino, aiutante di Camera ordinario di SAR.' The most important collections of his paintings belonged to the Prince of Carignano and Doctor Arpino who were the most illustrious collectors in the mid-seventeenth century.

He was a contemporary and friend of Giovanni Garzioni's whose approach to animal and still-life painting much influenced the young Battaglia. It is thought that Octavianus Monfort was one of his pupils who continued the tradition of his master's style.

A PAIR of Gouaches depicting a Cuckoo and Red Legged Partridge, one perched on a Branch and the other in an open Landscape

Gouache on Vellum: 9½ x 12⅝ inches (24 x 32 cms)

Both signed and inscribed on the reverse

NICHOLAS BERCHEM

1620-1683

Dutch School

Nicholas Berchem began his career as a pupil of his father Pieter Claesz, the famous still-life painter. At an early age he became apprenticed to Jan van Goyen and later worked with Claes Moyaert, Pieter de Grebber and Jan Wils but it was really the landscape painter Jan Baptiste Weenix who became his true mentor. Later he was also to become his son-in-law.

In 1642 he was elected to the Guild in Haarlem and in the same year travelled to Italy staying until 1645. Here he quickly acquired a taste for strong sunlit landscapes, distant vistas and brightly coloured peasant subjects. In 1645 he returned to Haarlem and later lived and worked in Amsterdam. At an early stage in his career his paintings were much appreciated and sought after. High prices were often recorded for his paintings in public auctions, both in the 18th and 19th centuries.

Nicholas Berchem supplied the staffage in numerous paintings by Cornelis Poelenburgh, Karel du Jardin, Johannes Glauber and Isaac de Moucheron amongst others.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Berlin, Bordeaux, The Hague, St. Petersburg, Karlsruhe, London (National Gallery) and Paris (Louvre).

Studies of the Head of a Grey Horse

Oil on Canvas: 11½ x 18½ inches (29 x 47 cms)

Signed

NOTE:

Another series of studies of the same horse, also on canvas, is in the collection of the National Trust and is presently on loan to the Cannon Hall Museum, Barnsley.





JAN BOTH

1615-1652

Dutch School

Jan Both and his brother Andries both began their careers as pupils of Abraham Bloemaert in Utrecht. The two brothers travelled to Italy and were certainly together there in 1638 where they remained until 1641. Sadly Andries was drowned in Venice on the homeward journey, and Jan returned 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 a 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 evening Italianate Landscape with Travellers watering their Horses

Oil on Panel: 6 x 8 inches (15.5 x 20.1 cms)

Indistinctly signed

PROVENANCE:

Charles Chaunay;
Geoffrey Peto, Somerleyton, Suffolk

PEETER BOUT

1658-1719

Flemish School

Peeter Bout began his career as a pupil of Phillips Wouwermans and in 1671 he was elected a member of the Guild in Brussels. He soon travelled to Paris where he lived for many years. In 1677 he returned to Brussels and was married there on 9th August in 1695.

Peeter Bout was a fine landscape painter and his figures are always well drawn. He collaborated closely with Adriaen Franz Boudewyns and was known to have supplied the staffage to landscapes by other painters, including Lucas Achtschellinck and Jacques d'Arthois.

Museums where examples of the artist's work can be found include:
Amiens, Amsterdam, Frankfurt, St. Petersburg, Moscow, Mullhouse and Nantes.

The Fair at Impruneta

Oil on Canvas: 27½ x 33½ inches (69 x 84 cms)

PROVENANCE: Anon. sale, Christie's, London. July 14, 1913, lot 15 as
Bout and Boudewyns (37 gns. to Knoedler)

NOTE: This picture is based on an engraving by Jacques Callot,
'L'Impruneta'; see J. Lieure, 'Jacques Callot, Catalogue de
l'Oeuvre Gravée', 1927, II, no. 478, pl. 625.





6

DOMENICO BRANDI

1683-1736

Italian School

Domenico Brandi began his career as a pupil of his uncle, Nicola Rossi in Naples. He later travelled to Rome where he became apprenticed to Benedetto Lutti. He soon acquired an enviable reputation as a painter of animals and birds, although he also executed some fine landscape compositions as well as various bamboccianti subjects.

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

Six Guinea Pigs feeding with a Chicken and a Cockerel in the Background

Oil on Canvas: 19½ x 31½ inches (49.5 x 80 cms)

Signed, inscribed and dated 1732

PROVENANCE: Ex. Coll. Dr. Ernst von Urbantschitzer, Vienna

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.

Pieter 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.

We know that Pieter Claesz collaborated with other still-life painters working in Haarlem at that time, especially Roelof Koets and, it would appear, Gerrit Claesz Heda as well. Often, the distinctive styles of both artists are evident in the execution of the work and it is hoped that further research will unearth contracts and documents relating to the execution of certain paintings by a collaboration between the different artists.

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

Crabs on a Plate, Peaches and Fruit in a Wanli 'kraak porselein' Bowl, a Bread Roll and a Twist of Snuff on a Plate, a Stoneware Ewer, a Wineglass, a Roemer, a Bowl balancing on a Salt, a Bunch of Grapes, a Knife and cracked Nuts on a partly draped Table

Oil on Panel: 27 x 26¼ inches (68.6 x 66.5 cms)

Signed with monogram and dated 1650

PROVENANCE: Patrick Horne, Blackstead Hall, Denbighshire, Wales;
with R. Warner, London;
with van Diemen, Amsterdam

LITERATURE: N.R.A. Vroom, 'De Schilders Van Het Monochrome Banketje', Amsterdam, 1945, p. 47. no. 77, pl. 35;
N.R.A. Vroom, 'A Modest Message as intimated by the painters of the "Monochrome Banketje"', Schiedam, 1980, p. 36, no. 152, illustrated.





PIETER JACOBSZ CODDE

1599-1678

Dutch School

Pieter Codde probably began his career as a pupil of Frans Hals. He was much influenced by the work of Anthonie Palamedesz and Jacob Duck. He specialised in small interior scenes of everyday life, guardroom scenes and, more rarely, rich interiors with grand social gatherings.

In 1623 he was married to Aerents Schilt but separated in 1636 because of his bad conduct. In 1637 he finished one of his most important early commissions, the large group portrait of the 'Arquebusiers of Amsterdam' which had been started by Frans Hals but left unfinished. The great painter Willem Duyster and Albert Jancz became pupils of his.

Museums where examples of the artist's work can be found include:
Amsterdam (Rijksmuseum), Brussels, Dresden, Haarlem and Paris (Louvre).

An Interior of a Guardroom with two soldiers playing at Dice and others smoking and sleeping

Oil on Panel: 11½ x 15¼ inches (29.2 x 38.7 cms)

Signed

PROVENANCE: Jacques-Joseph de Boussairolles, by whom acquired before 1802; thence by descent in the family to the previous owner

LITERATURE: J-J Boussairolles, 'L'Etat de tableaux de Jacques-Joseph de Boussairolles 1741-1814', manuscript of masters thesis, Sorbonne-Paris IV, 1984, p. 46, cat. no. 53, illus., pl. 53 (as Pieter Codde).

EVERT COLLIER

active 1680-1706
Dutch School

Evert Collier was a Dutch still-life painter working in the style of Jan Vermeulen and Pieter Symonsz. Potter. His main subjects were 'Vanitas' compositions incorporating musical instruments and books, a globe and a nautilus-shell, piled together on the corner of a table, on a velvet cloth with gold fringes. He was especially fond of painting open books, sheets of paper with writing or drawings on them, rich jewellery and pearl necklaces, but he is especially well known for his trompe l'oeil subjects where he cleverly pins letters, pamphlets and writing instruments on to a wall, all held in place with strips of red material. His portraits are rare.

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

A Trompe l'oeil with a Print of Erasmus pinned to a Wooden Panel

Oil on Canvas: 12 $\frac{7}{8}$ x 11 inches (30.7 x 27.9 cms)

Signed

PROVENANCE: Private Collection, England.



DESIDERIUS ERASMIUS ROTTERO-
DAMUS. Qui Patriae lumen, Qui nostri.
Gloria seculi. *C. Collier fecit*



JERONYMUS VAN DIEST

1631-1675

Dutch School

Jeronymus van Diest began his career as a pupil of his father, the well-known marine painter, Willem van Diest. He also specialised in marine subjects. He painted in a brownish tone with light grey clouds and a grey sea, and in many of his pictures he includes a sunlit patch on the water. The seas are usually slightly ruffled by the wind with little waves edged in white in a rather precious and stilted manner.

Jeronymus van Diest was a precise painter who paid attention to detail both in the foreground and background with well painted ships. His staffage is good and well composed. Van Diest sometimes shows the influence of Willem van de Velde the Elder, especially in the painting which hangs in the Rijksmuseum (no. 780) of the 'Royal Charles' taken into captivity.

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

Shipping in a Choppy Sea with a Warship in the distance

Oil on Panel: 14½ x 19½ inches (36.9 x 49.5 cms)

Signed in monogram

CHRISTIAN WILHELM ERNST DIETRICY

1712-1774

German School

Christian Wilhelm Dietricy began his career as a pupil of his father and at the age of 15 he began an apprenticeship with the landscape painter Alexander Thiele in Dresden who was at that time the court painter to the King of Poland. Here he studied for three years after which he was employed by a noble Dresden family for the next four years. He then travelled to Holland to study more closely the Dutch artists of the 17th century, especially Rembrandt whose effects of chiaroscuro he greatly admired.

In 1735 Dietricy returned to Dresden where he rapidly gained a great reputation. He became the new court painter to the Polish King. In 1743 he travelled to Italy returning in 1744. He continued to live in Dresden until his death in 1774.

Dietricy was highly regarded throughout most of his adult life and executed landscapes, religious subjects and Watteau-esque fête champêtre compositions.

Museums where examples of the artist's work can be found include: Antwerp, Bordeaux, Brussels, Budapest, Helsinki, London (National Gallery and Wallace Collection), St. Petersburg and Moscow.

A Portrait of a Lady, small three-quarter length, wearing a red Dress with white Sleeves and holding a Basket of Flowers

Oil on Panel: 17⁵/₈ x 12⁷/₈ inches (44.7 x 32.7 cms)

Signed

PROVENANCE: Anon. sale, Lepke, Berlin, 12 May 1937, lot 119, illust.





JOOST CORNELISZ DROOCHSLOOT

1586-1666
Dutch School

Joost Cornelisz Droochsloot was a Dutch painter of Village scenes. He became a member of the Utrecht Guild in 1616 and married in 1618. In 1620 he bought a house which he paid for over twelve years by painting pictures. He had a number of pupils including his son, Cornelis. Jan Peterson, P van Straesborgh, Steven de Leeuw and Jacob Duck were also apprenticed to him in the early years of their careers.

Droochsloot predominantly painted village scenes, which in his early period resembled the work of Esaias van de Velde. He usually painted a broad village street leading into the distance with houses on both sides. Village activity is depicted with numerous figures and a moral note is often struck: people nursing the sick or feeding the poor. His less frequent historical and biblical scenes date from his early period. He often repeated his compositions with slight alterations and his pictures are usually signed in full or with an interlaced monogram.

Museums where examples of the artist's work can be found include:
Amsterdam, Dresden, Dublin, Hanover, Helsinki, Madrid and Leningrad.

A Village Street with numerous Figures conversing and Children playing, a Tower to the right and an extensive Wooded Landscape beyond

Oil on Canvas: 18¼ x 43¼ inches (46.3 x 110 cms)

Signed and dated 1642

DUTCH SCHOOL 17TH CENTURY

A Trompe l'oeil of four Birds of Paradise and two Kingfishers all hanging from Nails against a painted white Wall

Oil on Panel: 31¼ x 23¾ inches (79.4 x 60.3 cms)

Indistinctly signed and dated 1674

EXHIBITED: Exposition 'La Nature Morte' 1929, Palais des Beaux-Arts, Brussels

NOTE: **The birds represented are *Cicinnurus regius*, a New Guinea species some 7" long, the little King Bird of Paradise. The two kingfishers are the *Alcedo atthis*. The large outside birds belong to the group of six species in the genus *Paradisaea*, and the ones depicted are *Paradisaea rubra*.**

This important still-life painting is of special interest as it depicts the skins of birds which had been sent back to Holland from the Dutch East Indies. Early European painters had never had any opportunity to paint live examples of these exotic animals and therefore had had to rely on either skins or stuffed examples sent home from these colonies.

Rembrandt executed two studies of Birds of Paradise on a single sheet (now in the Drawing Department of the Musée du Louvre and exhibited in their exhibition entitled "Rembrandt et son École, Dessins du Musée du Louvre", Paris, 1988-89, no. 26) and in the inventory made of his possessions after his death, it is recorded that he owned a stuffed Bird of Paradise.

These skins were of great value and, like other early 17th century fashions, notably the ones for collecting shells and tulip bulbs, these were much sought after.

It has at present appeared difficult to prove the identity of the painter. Certain earlier artists like Zacharius Wehme (1558-1606) executed works similar in composition see: watercolour by Zacharius Wehme 51.2 x 29.7 cms, which is in the Kupferstich-Kabinett, Dresden (Inv. No. C 1961-86; see *Das Stilleben und sein Gegenstand*, Exhibition Catalogue, Dresden 1983, no. 178, fig. 1.)





JAN VAN HUCHTENBURGH

1647-1733

Dutch School

Jan van Huchtenburgh began his career as a pupil of Jan Wyck. In around 1667 he travelled to Paris and worked closely with Adam Frans van der Meulen. In 1711 he is recorded as working for the Elector Palatine.

He soon came to the attention of Prince Eugene of Savoy and executed numerous paintings for him, especially in the years 1708 and 1709. In these years, the famous soldier prince was to accomplish his most noteworthy military success.

Jan van Huchtenburgh was particularly successful in his military scenes and especially in the execution of hunting compositions and coursing subjects. His draughtsmanship is exceptional and shows the influence of Phillips Wouwermans. Many of his paintings were engraved.

Museums where examples of the artist's work can be found include: Amsterdam (Rijksmuseum), Antwerp, Basel, Brussels, Copenhagen, Dijon, Geneva, The Hague, London (National Gallery), Rotterdam, Stockholm and Vienna (Kunsthistorisches Museum).

An Elegant Hunting Party in the Grounds of a large Country House

Oil on Canvas: 26¾ x 32¼ inches (68 x 82 cms)

Signed

PROVENANCE: Private Collection, Norfolk, England.

SIMON KICK

1603-1652

Dutch School

Simon Kick was a pupil of Willem Kick and specialised in finely drawn genre and interior scenes. Often these scenes were of guardrooms with military figures seated around an open fireplace. He specialised in small portraits and often these pictures are painted on copper or panel.

On 5th September 1631, he married the sister of the painter Willem Duyster. Many of his works are distinguished by delicate silver grey or yellowish tones. Other contemporary artists such as Hendrick Gerritsz. Pot, Pieter Potter, Jan Olis, Jacob Duck and Jacob van Velsen worked much in the style of Simon Kick.

His son Cornelius became a famous still life painter.

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

A Portrait of a young Man wearing a wide brimmed felt Hat

Oil on Copper: 8 x 6½ inches (20.5 x 16.5 cms)

PROVENANCE: Probably Francis, First Earl of Warwick;
Warwick Castle Collection

LITERATURE: Kendall, 1853 as by Schalken in the Boudoir;
Heirlooms, circa 1900 as by Schalken in the business Room





16

PAULUS VAN LIENDER

1731-1797

Dutch School

Paulus van Liender began his career as a pupil of his uncle Jacob van Liender and later of Cornelis Pronck in Amsterdam.

He specialised in very finely executed landscape compositions, mostly of a topographical nature. These are always painted with amazing delicacy and finesse. Many of his works were engraved by himself.

Paulus van Liender also painted some flower compositions but these are quite rare.

An Estuary Scene with Figures in a Boat and a Windmill beyond

Oil on Panel: 7½ x 11 inches (19 x 28 cms)

Signed and dated 1763

ANTONI DE LUST

Seventeenth Century
Dutch School

Antoni de Lust was born in Amsterdam and at an early age specialised in flower and still-life painting. He was evidently influenced by the works of Rachel Ruysch but his work is more economical and more careful in composition. Single bright flowers glow amid dark foliage and often he depicts small bright flowers such as forget-me-nots.

He also often depicted a gold or silver mounted glass vase on a carved stone slab against a dark background. De Lust's major pupil was G.W. Horst.

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

A Still-Life of Roses, a variegated Tulip, an Iris, a white Daffodil, Poppies, a Peony, Bluebells and other Flowers in a Pewter Vase, on a draped Table

Oil on Canvas: 23½ x 18½ inches (59.5 x 47 cms)

Indistinctly signed

PROVENANCE: Mrs R.E.G. Johnson, Purley, Surrey;
with Arthur Tooth & Sons, London.





ISAAK LUTTICHUYS

1616-1673

Dutch School

Isaac Luttichuys began his career working with his brother the famous still life painter Simon Luttichuys. He rapidly gained an excellent reputation as a portrait painter working with particular interest in the rendering of the fine detail in lace cuffs, collars and other finery.

The expression on his portraits is lively and a painterly effect is reached by the use of these white sleeves, ruffs and black clothing in front of silk curtains.

Isaac Luttichuys was married in Amsterdam on the 3rd of April 1643.

A Portrait of a Young Man, half-length, leaning against a Stone Plinth

Oil on Panel: 35½ x 26¾ inches (90 x 68 cms)

Signed and dated 1652

PROVENANCE: John Webb Collection, Earl of Crawford and Balcarres

LITERATURE: Thieme-Backer, *Kunstlerlexikon*, no. 483

EXHIBITED: Royal Academy of Arts, London, Exhibition of 17th Century Dutch Art, 1938.

WILLIAM MARLOW

1740-1813

English School

William Marlow was an English topographical and landscape painter working in both oils and watercolours. He was born in Southwark in 1740 and was apprenticed to Samuel Scott in 1754. At this time he also studied at St. Martin's Lane Academy. He was influenced by the works of Richard Wilson and Joseph Vernet. After his studies he toured England extensively and from 1765 he travelled at his leisure through France to Florence, Rome and Naples. He made many drawings in France and Italy which he used as studies for his paintings.

On his return to England in 1766 he painted views of country houses, including Castle Howard in 1772. During this time he exhibited at the Society of Artists of Great Britain and at the Royal Academy between 1788-1796 and again in 1807. However by about 1785 he retired to Twickenham and painted only for his amusement. His works can sometimes be confused with those of Richard Wilson.

Museums where examples of the artist's work can be found include: London (Victoria and Albert Museum), Manchester and Dublin (National Gallery).

A View of the Adelphi and the York Water Tower from the Thames

Oil on Canvas: 20 x 30 inches (51 x 76 cms)

Signed

PROVENANCE: Private Collection, England,

NOTE: Several versions by Marlow of this composition are known. Three in the collections of the Earl of Iveagh, the National Westminster Bank, and the Museum of London show the Adelphi in its unfinished state, and can therefore be dated to around 1771/2. This painting, with the Adelphi and the wharf before it now completed, must have been painted circa 1775.





PIETER NEEFS

C.1578-C.1659
Flemish School

Pieter Neefs was a painter of architectural compositions and began his career as a pupil of Hendrick van Steenwyck. In 1609 he entered the Guild of Antwerp and in 1612 he married Maria Lauterbeens. Their son, Pieter Neefs the Younger, became a pupil of his father and went on to become a well-known painter in his own right.

The majority of Pieter Neefs' compositions were based on Churches and Cathedrals in Antwerp and he is renowned for his accuracy in depicting architectural detail. He often collaborated with other artists, supplying the architectural settings in which they placed their figures. These artists included Jan Brueghel, Sebastian Vrancx, Adriaen van Stalbempt and David Teniers.

Museums where examples of the artist's work can be found include:
Aix, Amsterdam, Bonn, Cambridge and Moscow.

A Cathedral Interior

Oil on Panel: 19½ x 25⅞ inches (49.5 x 65 cms)

Signed

BONAVENTURA PEETERS

1614-1652
Flemish School

Bonaventura Peeters was born into a family of painters in 1614 and was the brother of Jan Gillis and Catharina Peeters. As a young man he appears to have made many voyages at sea and was employed as a cartographer during the sieges of the towns of Calloo and Verebeeck.

In 1634 he was elected a member of the Guild in Antwerp. He collaborated at times with his brother Gillis and perhaps their most successful joint picture is that of the 'Siege of Calloo' which was painted in 1639 and had been commissioned by the Municipal Council of Antwerp.

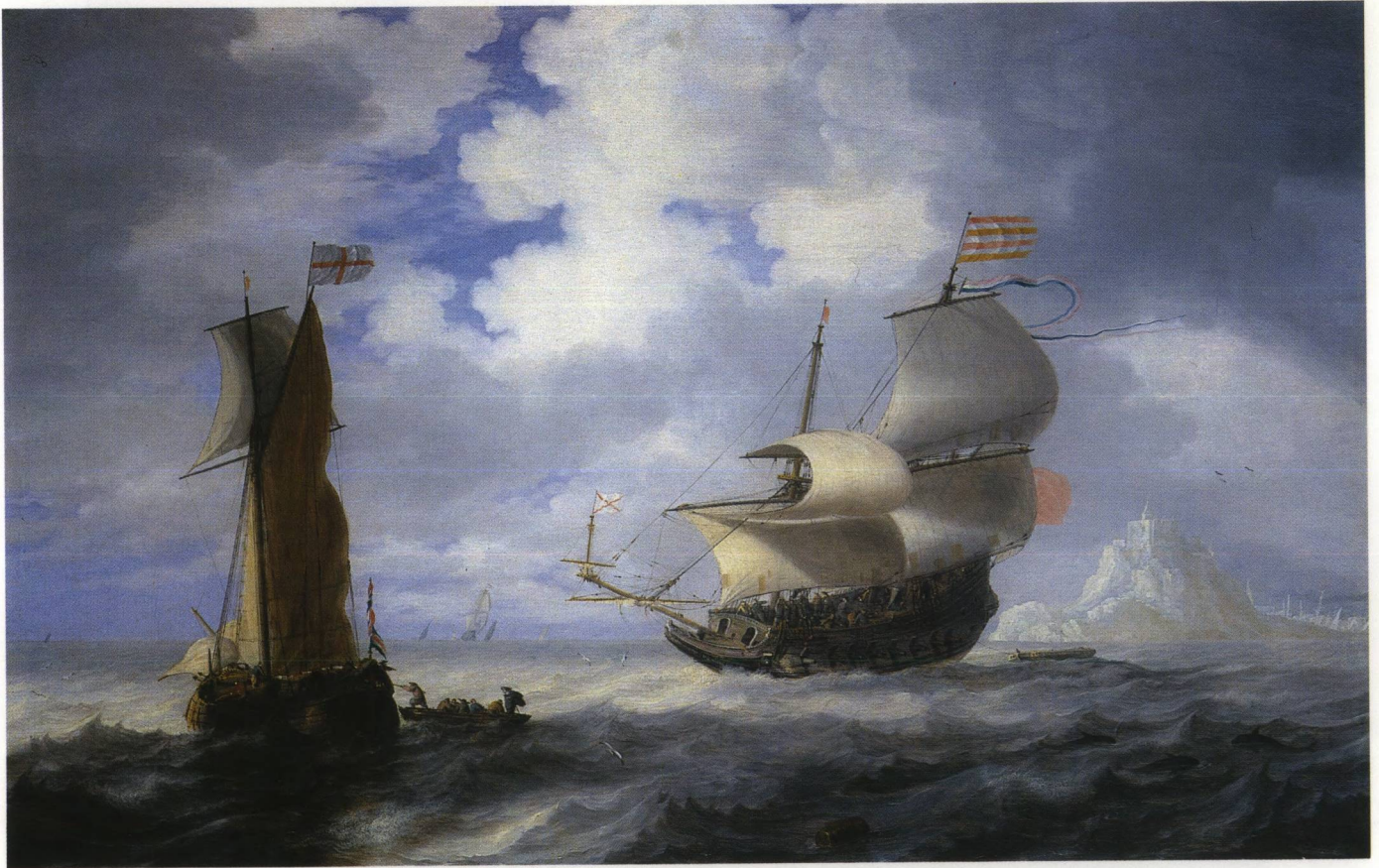
Bonaventura was particularly well known for his stormy shipping pictures where he executed well drawn compositions often crowded with boats and mariners.

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

A Spanish Warship and an English Yacht in choppy Seas off Archangel, Novaya Zemlya

Oil on Panel: 14¼ x 21½ inches (36.2 x 54.9 cms)

NOTE: The modern town of Archangel dates from the visit in 1553 of the English trader Richard Chancellor who, with others of the Moscovy Company, passed through Archangel on their way to Moscow and hoped to open the trade route to Persia. For a long time the only seaport in Russia, Archangel continued to flourish as Russia's main port until, in 1722, Peter the Great (1672-1725) published a decree that all trade should pass through his new capital of St. Petersburg. The town subsequently went into decline and became better known as a refuge for political exiles.





CORNELIS VAN POELENBURGH

Circa 1586-1667
Dutch School

Cornelis van Poelenburgh began his career as a pupil of Abraham Bloemaert. From 1616 to 1623 he worked in Rome, later travelling to Florence where he worked for the Grand Duke. He returned to Utrecht in 1626. He knew Rubens and in 1627 was commissioned by the States of Utrecht to paint a picture for the Princesse Amalia van Solm for which he was paid 575 florins. In 1637 he travelled to London and quickly joined the artistic community there.

In London he painted some superb small classical landscapes, usually on panel and he is known to have added the staffage to paintings executed by other painters, including Jan Both, Willem de Heusch, Herman Staffleven and especially Hendrick van Steenwyck.

In 1646 he was elected a member of the Guild in Utrecht.

Museums where examples of the artist's work can be found include: Aix, Amiens, Copenhagen, Dresden, Frankfurt, Geneva, St. Petersburg, Madrid (Prado), Milan, Stockholm and Venice.

The Young Christ with St. Joseph

Oil on Copper: 6¼ x 5¼ inches (17 x 13.3 cms)

Signed

ERASMUS QUELLINUS

1607-1678

Flemish School

Erasmus Quellinus was a Flemish historical and figure painter who was the son of Erasmus Quellinus the Elder. He became an intimate friend of Rubens whom he met when he was a professor of philosophy but his friendship with the master gave him a taste for painting and he soon became a pupil. His biblical, mythological and historical scenes with numerous figures show good powers of composition with a strong sense of draughtsmanship and colour.

His scenes from the New Testament and the lives of the Saints are often surrounded by garlands of flowers and fruit painted by Daniel Seghers and his brother-in-law, Jan Philip van Thielen.

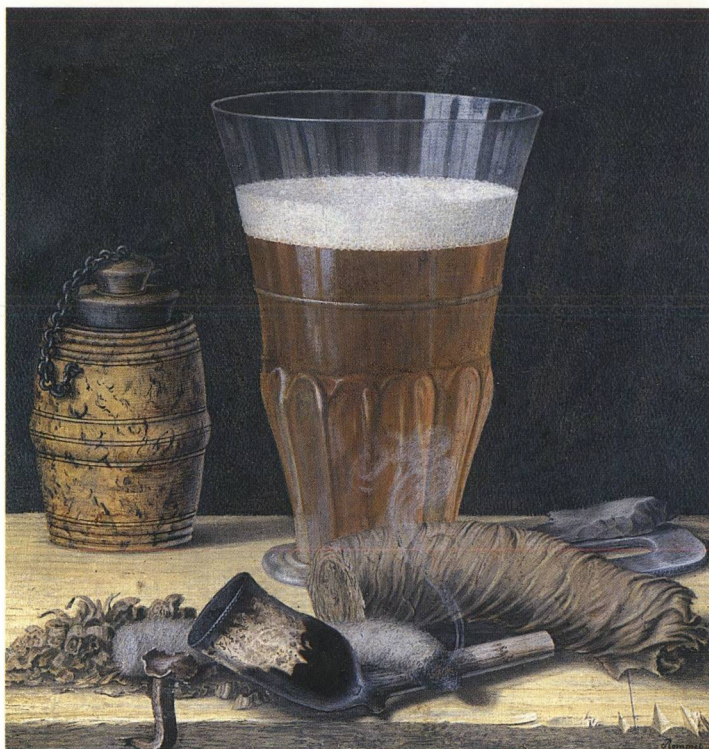
Museums where examples of the artist's work can be found include:

Aix la Chapelle, Antwerp, Bonn, Brussels, Budapest, Caen, The Hague, Leningrad (Hermitage), Lille, Lyon, Madrid (Prado), Munich, Prague, Toulouse and Vienna.

A Portrait of a Young Lady as a Shepherdess

Oil on Panel: 9¼ x 7¾ inches (23.5 x 18.7 cms) (oval)





MAGNUS ROMMEL

1678-1735

Swedish School

Magnus Rommel was born in Stockholm in 1678. He appears to have joined the army at an early age and to have become an officer in the Fortifications Corps. Here he reached the rank of Major. At a later date, he did service with von Krasow's army in Poland in the years 1708-1709 but was transferred in the latter years to Pommern. In 1712 he served in the war in the army of Magnus Stenbock and fought in the Battle of Gadebuech. At the surrender of the town of Tonningen in 1713 he was captured by the Danes and remained a prisoner for six years.

As an artist Rommel's career seems to have centred around finely drawn military drawings representing maps, battle scenes and other soldierly activities. He is known to have executed some very finely painted still-lives usually including glasses and other attributes relating to drinking. The earliest reference to Rommel is recorded in "Campus Elysii" by Olof Rudbeck the Elder, where he is noted as having rendered assistance to the master. Many of his drawings and watercolours are held in the collection of the military record office the 'Krigsarkivet'.

A PAIR of Still lives of a wine Glass with a cut Lemon and Oysters and a Glass of Ale with a Pipe and other smoking attributes, all resting on a wooden Ledge

Gouache on Card: 7½ x 7 inches (19 x 17.5 cms)

Signed and dated 1731

LITERATURE:

L. Lilliehook "Magnus Rommel, karolinsk krigare och konstnar".
author of the article in "Karolinska forbundets arsbok", 1948

NOTE:

The inscription on the glass of Wine. "RA PATTARS SKAL",
probably Rara pattars skal, roughly translated means 'a toast for
beautiful bosoms'.

THEODORE ROOS

1638-1698

German School

Theodore Roos was the younger brother of Johann Heinrich Roos and began his career as a pupil of Cornelis de Bie. At an early age he received commissions to work with another of his brothers, Philip and executed paintings for the castle at Hesse Cassel, at Ryntoelh, Stuttgart and Strasbourg. In 1659 he was called to the Court at Mannheim and here executed numerous portraits. Later he was summoned to the court of the Duke of Wurtemberg who made him his court painter.

Theodore Roos was especially well known for his landscape compositions and evidently travelled to Italy in the latter part of his life. His portraits are exceptionally well drawn and he is known to have produced engravings after his works, especially landscapes.

Museums where examples of the artist's work can be found include:
Bergen, Frankfurt and Munich.

A Roman Carnival Scene with Figures dancing

Oil on Canvas: 29 $\frac{1}{8}$ x 53 $\frac{7}{8}$ inches (74 x 137 cms)

Signed and dated 1679





JACOB ISAACKSZ VAN RUISDAEL

1628-1682

Dutch School

Jacob van Ruisdael was undoubtedly the greatest and most influential landscape painter of the Dutch school in the seventeenth century. His formative years were spent in Haarlem, where he was 'presumed to be' a pupil of his father Isaac Jacobsz van Ruisdael and was influenced by his uncle Salomon Jacobsz van Ruisdael.

In 1648 he entered the Guild of Haarlem and in 1656 or 1657 Ruisdael made the short move from Haarlem to Amsterdam where he remained, returning in 1681. His early works are simple in composition, gradually becoming more spectacular with attention being paid to the effects of light and shade. After 1650 he painted imposing landscapes which became increasingly more melancholic. In his later period, he painted Scandinavian mountain landscapes and some rare views of Amsterdam.

Museums where examples of the artist's work can be found include: Amsterdam, Antwerp, Berlin, Besancon, Bonn (Musee Provincial), Brussels, Cologne, Detroit, Dresden, Edinburgh, Haarlem, Frankfurt, Florence (Pitti Palace), Hanover, Leningrad, London (National Gallery and Wallace Collection), Madrid, New York (Metropolitan), Orleans, Paris, Rotterdam and Vienna.

A Wooded Landscape with a Stream running through a Forest clearing

Oil on Canvas: 39 x 34 inches (99 x 86.3 cms)

Signed

PROVENANCE: Bachofen Collection, Basel

SALOMON VAN RUYSDAEL

1600-1670

Dutch School

Salomon van Ruysdael was the father of Jacob Salomonsz and the uncle of Jacob Ruysdael. He resided in Haarlem for virtually his entire life, and entered the Guild 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 town views in winter, beach scenes and even a number of proficient still-lives, generally incorporating dead birds.

Salomon van Ruysdael 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) and New York (Metropolitan Museum).

A Landscape with Dunes, a Church beyond and Figures leading Cattle

Oil on Panel: 20¼ x 28¾ inches (51.7 x 73.4 cms)

Signed and dated 1644

PROVENANCE: With van Diemen, Berlin, 1928;
H. Rasch, Stockholm, 1938;
Private Collection, U.S.A.

LITERATURE: J. Rosenberg, 'Jacob van Ruisdael', 1928, p. 13, illustrated pl. 1, no. 1;
W. Stechow, 'Salomon van Ruysdael', 2nd Edition, 1975, pp. 96, no. 191

EXHIBITED: Berlin, van Diemen, 1928, no. 38





SALOMON VAN RUYSDAEL

1600-1670

Dutch School

Salomon van Ruysdael was the father of Jacob Salomonsz and the uncle of Jacob Ruysdael. He resided in Haarlem for virtually his entire life, and entered the Guild 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 town views in winter, beach scenes and even a number of proficient still-lives, generally incorporating dead birds.

Salomon van Ruysdael 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) and New York (Metropolitan Museum).

A Game still-life with a Finch, a Pigeon, a Gun and other Shooting Attributes

Oil on Panel: 13 $\frac{7}{8}$ x 12 inches (35.2 x 30.5 cms)

Signed and dated 1659

PROVENANCE: Earl of Lucan; sale, 21 October 1964, lot 7; with E. Speelman, London; H. Giradet, Ketwig, 1965; with Cramer, The Hague, 1977

LITERATURE: J. Foucart, 'Revue de Louvre, XVII,' 1967, p. 157, fig. 2; W. Stechow, 'Salomon van Ruysdael', 1975, p. 160, no. 606A, as dated 1659

EXHIBITED: Cologne, Wallraf-Richartz Museum, 'Sammlung Herbert Giradet', 24 January - 30 March 1970, no. 47, illust.; Rotterdam, Museum Boymans-van Beuningen, 'Sammlung Herbert Giradet', 24 April - 7 June 1970, no. 47, illust.

NOTE: Salomon van Ruysdael painted still-lives of dead birds in his old age. Only seven examples are known to exist (Stechow, 'op.cit. nos. 606A, 607-612), all dated between 1659-1662. Stechow reads the date of this picture as 1659.

The majority of his still-lives show birds in wicker baskets. In all of them a roughly hewn marble ledge is depicted, a feature that E. Plietzsch, 'Zeitschrift für bildende Kunst', 1916, p. 137, connected with the information provided by Houbraeken that the artist had invented an artificial marble substance.

His still-lives do not have direct forerunners in Haarlem painting. They rather are related, as pointed out by Stechow, 'op.cit.', p. 30, to the bird still-lives of Cornelis van Lelienbergh working in The Hague and the young Willem van Aelst from Delft, working since 1657 in Amsterdam.

JEAN-BAPTISTE DE SAIVE

1540-1624

Flemish School

Jean-Baptiste Saive probably began his career as a pupil of Lambert Lombard, who at the time was working with a successful studio in Liege. He appears to have later settled in Namur and to have painted there until 1576. In 1590 he was elected the court painter to the Prince of Palma in Brussels. Later documentation testifies to his working as the 'Concierge des Vignobles de la Cour' for Alessandro Farnese, the then Governor of the city.

Jean-Baptiste Saive returned to Namur and in 1597 was married to the daughter of a contemporary painter named Bouverie. In this year he began work on a commission for the Hotel de Ville of the town. The Guild of Malines elected Saive a member in 1603 and he shortly began a difficult commission from the Cathedral of Saint-Rombaut. It appears that it was at around this date that he finally settled in the town of Saive from whence he was to acquire his name. Many of the artists works are large canvases depicting still life paintings of fruit, flowers, vegetables and fish. His style is very reminiscent of the works of Pieter Aertsen and Joachim Beuckelaer, though his generous colouring is closer to that of his contemporary, the German painter George Flegel.

**A Market Scene with a Boy offering Strawberries to a Girl seated and surrounded by Flowers.
(An Allegory of Spring)**

Oil on Canvas: 40¾ x 58½ inches (103.3 x 148.5 cms)

PROVENANCE: Commissioned from the artist in 1950 by Archduke Ernst of Austria by whom given in 1591 to his sister Maria, Archduchess of Inner Austria, Graz Ex. Coll. Count Attems, Graz (until 1960s)

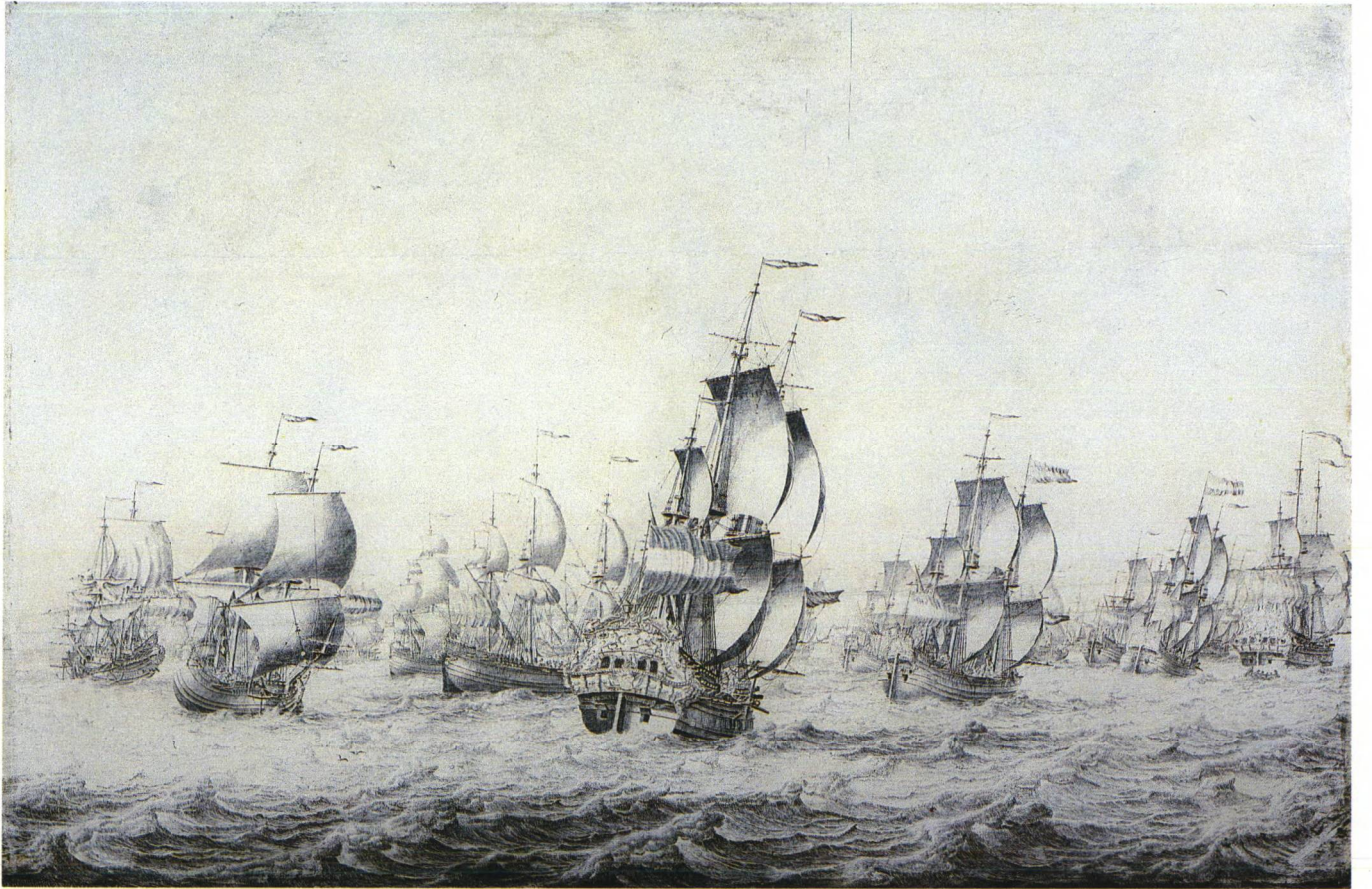
LITERATURE: A. Ljotsky, 'Die Geschichte der Sammlungen', in Festschrift des Kunsthistorischen Museum, 1941-45, p. 215
A. Wied, 'Lucas & Marten van Valckenborch', 1990, p. 38, illus. no. 14

NOTE: This is a painting from a set of six canvases illustrating the months of the year, which were commissioned from De Saive by the Archduke Ernst of Austria in 1590 and executed in 1591, when they were sent to Graz as a present for the Archduke's sister, Archduchess Maria, together with a still-life of flowers by Joris Hoefnagel. A document dated 23rd February 1594 records that the artist was paid 140 Kronen and 96 Kreuzer for the set of six pictures illustrating the twelve months of the year, 'darauß die 12 monat des jars', as well as a separate Market Scene (see A. Ljotsky).

The Archduke, who was the Governor of the Spanish Netherlands between 1593-95, was a prominent collector of paintings and works of art. His collection most notably included a large number of important pictures by Pieter Brueghel the Elder. The Archduke's expenses were kept by his private secretary Blasius Hutter and will attest to his collection including Brueghel's famous 'Peasant Wedding', for which he paid 100 Kronen, the 'Kindespiele' and 'Adoration of the Kings', (both for 160 Gulden), the 'Conversion of St. Paul' (for 320 Gulden) and probably also the set of pictures representing the months, which were given to the Archduke by the City of Antwerp in 1594. Three pictures from this set as well as all the above mentioned pictures in the Archduke's collection now hang in the Kunsthistorisches Museum, Vienna. He also bought works by Hubert van Eyck, Rogier van der Weyden, Frans Floris, Hieronymus Bosch, Lucas van Valkenborch, Gillis Mostaert, Joos de Momper and Hendrick de Clerck. For further information about the Archduke's Collection see A. Ljotsky, op. cit. 213-218.

Three pictures from the set now hang in the Kunsthistorisches Museum, Vienna: 'July-August', (inv. no. 7626), 'September-October', (inv. no. 2204) and 'November-December', (inv. no. 7628). Sets of the six paintings illustrating the six months are rare. Celebrated examples include the set by Pieter Brueghel the Elder, three of which are also to be found in the Kunsthistorisches Museum.





ADRIAEN CORNELISZ VAN SALM

1657-1720

Dutch School

Adriaen Cornelisz van Salm is known as a marine painter working around the town of Delftshaven. He painted in oil and specialised in grisaille, working in a style akin to that of the Van der Velde family. There are several works by van Salm in the National Maritime Museum and the Victoria and Albert Museum in London.

The art of the grisaille, or pen picture, was perfected in Seventeenth century Holland and perhaps the greatest exponent of the medium is Willem van de Velde the Elder. Most grisailles were drawn with pen and brush on a prepared white ground, the support usually being an oak panel, although canvas could be used. Shade and variations in tone were produced in the way a print or engraving would be, that is by cross hatching and parallel strokes of the pen. This technique was particularly suitable for very fine work and allowed a greater degree of detail. The British Museum also owns examples of his work.

According to Wurzbach he visited the Cape and executed a number of paintings and some engravings. Whaling subjects were of particular interest to van Salm and both these and his naval action scenes are perhaps the most interesting of his works.

Museums where examples of the artist's work can be found include: London (British Museum, Greenwich Maritime Museum and Victoria & Albert Museum) and Rotterdam.

A Fleet of 'Bootschepen' escorted by Dutch Men-of-War, one being the Frigate 'T. Wapen van Schiedam'

Oil on Panel: 29 x 42½ inches (74 x 108 cms)

Signed

PROVENANCE: Private Collection, Belgium

NOTE: Two Frigates of this name 'T. Wapen van Schiedam' were constructed in the seventeenth century. The first in 1662 commissioned by the Amsterdam Admiralty and the second in 1689 for the Rotterdam Admiralty.

CHRISTIAN GEORG SCHUTZ I

1718-1791

German School

Christian Georg Schutz began his career as a pupil of Hugo Schlegel in Frankfurt and later of Apiani. He specialised in finely drawn landscape compositions much in the style of earlier painters like Herman Saffleven and Jan and Robert Griffier. These are always finely detailed in draughtsmanship and very accurate in perspective. Sometimes the staffage in his paintings was added by W.F. Hirt and later by Johann Georg Pforr.

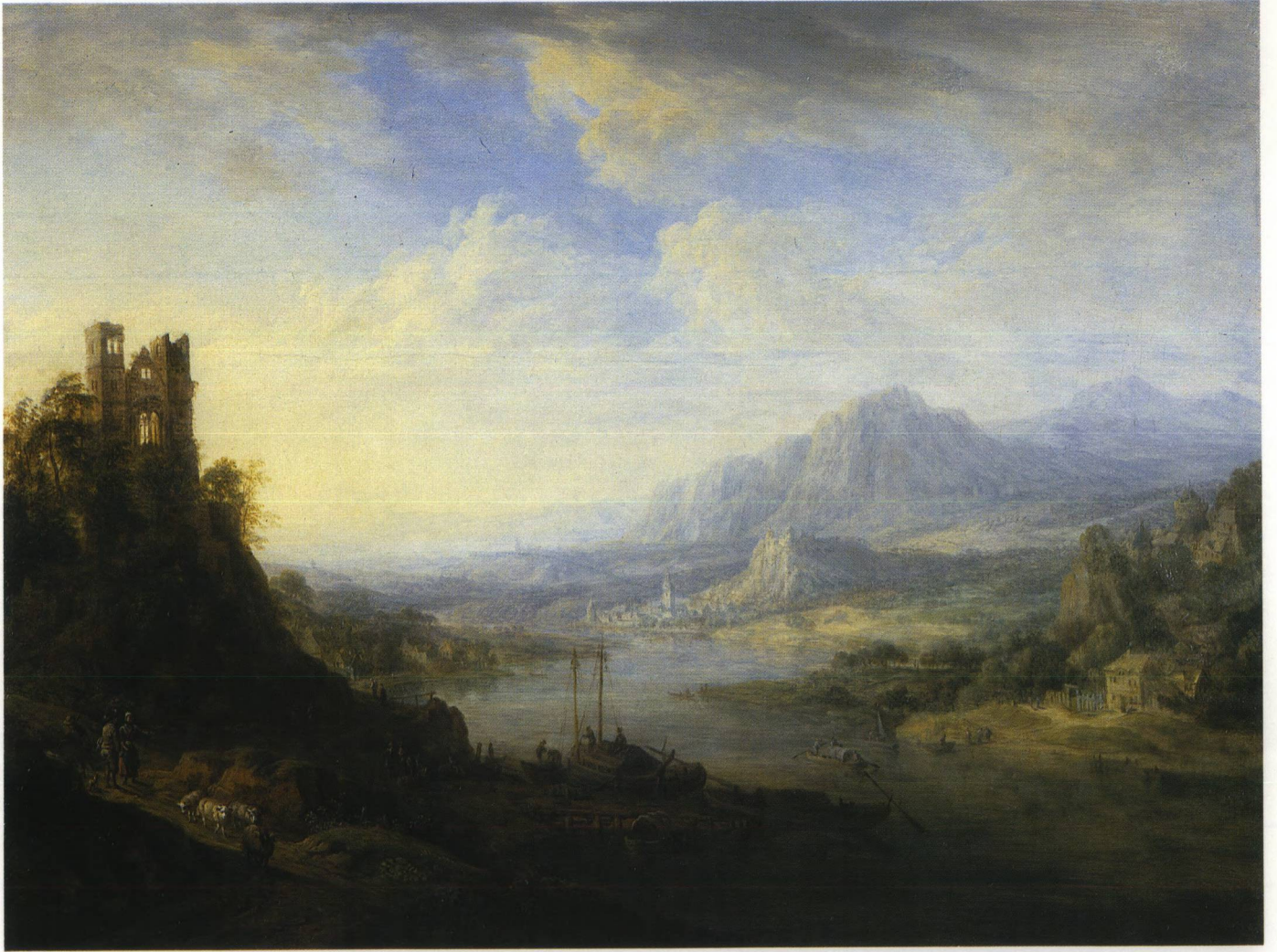
Museums where examples of the artist's work can be found include:

Aschaffenburg, Berne, Budapest, Cassel, Koblenz, Darmstadt and Frankfurt.

An extensive Rhenish Landscape with Barges, Shepherds and Sheep on a Path with a Town beyond

Oil on Panel: 13½ x 17¼ inches (34.3 x 43.4 cms)

Signed





JAN SIBERECHTS

1627-1703

Flemish School

Jan Siberechts was born the son of a well known sculptor of the same name and at an early age became a pupil of Adriaen de Bye. He was elected a member of the Guild in Antwerp in 1649 and was married in 1652. In 1672 Siberechts travelled to England in the company of the Duke of Buckingham who had met him on his travels in the Low Countries and who was later to find him many lucrative commissions back in England. Here Siberechts specialised in extensive landscapes, especially wonderful bird's eye views of large country houses and it is worth noting that unlike most Flemish artists of the period, he failed totally to submit to the persuasive influence of Rubens and his circle which had had such a lasting effect on Flemish art of the period.

At some time Siberechts travelled to Rome where he came into contact with Nicholas Berchem and Karel du Jardin. The works of these two painters had a marked effect on his paintings and encouraged a certain anecdotal element into the pictures. Cattle, figures on horseback and brightly coloured peasant figures feature in his paintings which are set in bright open landscapes. Most of his works are signed.

An extensive Country Landscape with a Shepherdess on a Donkey, leading Sheep and Cattle through a Stream, with an open stone pit, a Village and a Church beyond

Oil on Canvas: 26 x 28 $\frac{7}{8}$ inches (60.6 x 73.2 cms)

Signed and dated 1684

LITERATURE:

T.H. Fokker, 'Jan Siberechts', Brussels and Paris 1931, p. 98, pl. 38;
E. Plietzsch, 'Hollandische und Flamische Maler des XVII
Jahrhunderts', 1960, p. 222, fig. 403.

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 Peacock, Hen and Cock Pheasant in a landscape

Oil on Canvas: 49½ x 38¾ inches (126 x 98.5 cms)





JACOB ISAAKSZ VAN SWANENBURGH

1571-1638

Dutch School

Jacob Isaaksz van Swanenburgh began his career as a pupil of his father, Isaac Claesz van Swanenburgh. At an early age he is recorded as being a portrait, landscape and figure painter. In 1605 he travelled to Naples by way of Venice and it appears he established a shop in that city. In 1608 he came foul of the city elders and a picture entitled the Witches Sabbath was seized by members of the Inquisition. A year later he is recorded as having married Margarita Cordona and travelled to Rome. He remained in Italy until 1617 when he returned to Leiden.

The topographical views of Rome and especially those of the Piazza san Pietro are of great historical interest but his artistic strength lay more in the realms of fantasy. According to old tradition he was a good painter of 'Internal Visions' - the mouth of Hell, souls crossing the Styx, Pluto's chariot - which in their imaginative profusion recall Hieronymous Bosch. He repeated these themes many times.

Museums where examples of the artist's work can be found include:
Augsbourg, Copenhagen and Leiden.

The Dream - a Vision of Hell

Oil on Copper: 17¾ x 26¼ inches (45 x 67 cms)

NOTE:

'Au verso' is stamped the mark of the panel marker, Pieter Stas and the date 1605.

HERMAN VAN SWANEVELT

1600-1655

Dutch School

Little seems to be known about the early career of Herman van Swanevelt but we do know that by 1623 he was in Paris. Here he stayed for six years leaving for Rome in 1629 and living there until 1638. He became the pupil of Claude Lorrain and took the name 'L'Eremita'.

In 1646 he returned to Paris, leaving in 1649 for Woerden and returning again in 1652 where he was elected a member of the Academy in 1653.

His work is much in the style of his illustrious master and is always characterised by fine draughtsmanship and strong prime colouring. His landscapes are always hot and sunny with blue skies and rich green and orange Vistas. These are often filled with Biblical, Mythological or Arcadian figures.

Swanevelt was also an accomplished engraver and many of his engravings survive.

Museums where examples of the artist's work can be found include: Amiens, Bordeaux, Budapest, Copenhagen, Florence (Pitti Palace), Paris (Louvre Museum), Rome (Colonna Gallery) and Vienna (Kunsthistorisches Museum)

A Mountainous River Landscape with a Herdsman driving Cattle

Oil on Copper (tondo): 9 inches (22.9 cms) (diameter)

Signed in monogram and indistinctly dated

PROVENANCE: Albert Langen, Munich





PIETER CORNELIS VERBEECK

Circa 1590-1633
Dutch School

A Dutch marine painter, father of Pieter Verbeeck, who painted genre scenes and horses, Verbeeck became a member of the Haarlem Guild in about 1610. As was usual in the early days of Dutch sea-painting, he laid much stress on the careful and exact delineation of ships in all their details, with large flags, etc. In a manner reminiscent of Andries van Eertvelt, the foreground is often in shadow and the sea represented with great breakers, among which dolphins swim and casks and planks are seen floating. The artist was fond of painting rough seas with ships drifting on to a dangerous rocky coastline. An excellent example of one of these paintings is in the Museum of Maritime History at Amsterdam.

In his early period the relation between the ship and the water is tenuous, but later he strove continually to depict the sea in a realistic fashion.

Examples of the artist's work can be found in the Frans Hals Museum in Haarlem.

Dutch Merchant Flutes and numerous other Vessels off a Coastline with a Rider and other Figures on the Beach in the Foreground and a Village beyond

Oil on Panel: 3¾ x 8½ inches (9.5 x 21.5 cms)

Signed in monogram

EUGENE VERBOECKHOVEN

1799-1881

Belgian School

Eugene Verboeckhoven was born the son of Barthelemy Verboeckhoven, the sculptor, and was thus the brother of Louis Verboeckhoven, the well known seascape painter. Both brothers studied in their father's workshop and Eugene soon revealed a special interest in drawing. When the family settled in Ghent he began his studies at the Academy and later worked in the studio of the sculptor Albert Voituren.

His first paintings were landscapes showing the countryside around Ghent. He exhibited regularly in the Salon from 1820, and in 1824 he was elected a member of the Amsterdam Academy. At this time he was employed to execute various lithographs for the Kierdorff printers and produced a number of illustrations for books. In 1824 he made his first visit to London and here executed some particularly fine lithographic work. Lions, big game animals and other wildlife became another source of inspiration.

In 1827 Eugene Verboeckhoven moved to Brussels where his success continued. In 1828 he travelled to Germany and in the following year was awarded the gold medal at Douai. He continued to exhibit with equal success in Brussels, Paris, London and St. Petersburg. He was later to receive the Cross of the Legion d'Honneur, the Order of King Leopold of the Belgians as well as the Iron Cross of Germany.

In his larger compositions he managed to resolve the problems of composition very convincingly. His oil studies of animals for these paintings are exquisite. Eugene Verboeckhoven also painted a number of portraits but it is as a supreme painter of animals that he is most remembered for.

The artist was also known to have contributed the staffage in numerous paintings of his contemporaries. Notable amongst these were his brother Louis, Jean Baptiste de Jonghe, Pieter de Noter and Alexandre Daiwaille.

Museums where examples of the artist's work can be found include: Aix, Amsterdam, Antwerp, Brussels, Frankfurt, Leeds, Liege, Liverpool, London (Wallace Collection), Montreal, Munich, Oslo and Stockholm.

A Study of Three Sheep

Oil on Paper: 9¼ x 10¾ inches (23.5 x 27.3 cms)

Signed and dated 1858





VICENTE VICTORIA

1650-1713

Spanish School

Vicente Victoria was born in Denia (Alicante) Spain, of an Italian father. He soon travelled to Valencia where he became a student of theology and philosophy. Some time after 1679 he travelled to Rome where he was soon apprenticed to Carlo Maratta. Here he soon acquired a reputation and was to mix with all the major artists and philosophers of the time.

In 1688 he returned to Valencia where he received important commissions for canvasses and for works in fresco. Many of these works are unfortunately now lost. At this time he also became a canon at the Collegiate of the nearby town of Jativa.

In 1700 he returned to Rome and was a founder member of the 'Academia de los Arcades'. He published some writings, noted for certain erudition, mixed with all the important men of art and letters and was to form an important collection of old master drawings – some volumes of which are still extant today. He also wrote, but never published, an important tome on the history of art.

His biographers, notably Palomino, comment enthusiastically on his great abilities as a trompe l'oeil painter. He refers to "una tabla fingida en un lienzo, sobre el cual pendian algunos papeles, dibujos y otras baratijas, que yo confieso con ingenuidad que me engané. Como también un trozo de librería fingido para llenar un vacío de la que tenía, muy selecta, que yo, no hallando diferencia entre la fingida y la verdadera, pues una y otra estaban tocadas de una misma luz y con un mismo relieve, la juzgué toda una".

Orellana also notes he once saw a very life like painting of an 'Ama' busy sewing. The picture was placed in the hall of a house and received much admiration – "que se llevo muchas saluciones y preguntas de si el amo estaba en casa".

It is interesting to note that a similar picture to this large trompe l'oeil was in the O'Cruley Collection in Cadiz in 1795. "Un lienzo apaisado con un estandarte de Armas, Tambor, Clarin, Bandera, etc. obra de Victoria, que guarda muy bien el claro y oscuro, de suerte que todo parece natural". It measured 71 x 89 'pulgadas' – some 180 x 320 cms.

Museums where examples of the artist's work can be found include: Madrid (Prado) and Seville (collection of the Duchess of Osuna).

An exceptional trompe l'oeil with a standard, pikes, a sword, a musket, miquelet pistols and a drum all set against a white wall background

Oil on Canvas: 64¾ x 82½ inches (164.5 x 209.5 cms)

LITERATURE: "Spanish Still-Life from Velázquez to Goya", London, 1995, by William B Jordan and Peter Cherry, pp. 149-150;
Orellana: 'Biografía Pictórica Valentina', Valencia, 1967, edited by Xavier de Salas, p. 274.

PIERRE JACQUES VOLAIRE

1729-1802

French School

Jacques Antoine Volaire was the son of Jacques Auguste Volaire, a painter from Nantes who was employed at the Naval Dockyards at Toulon. His father is recorded as having had an art school in Nantes in about 1746, and it appears that Jacques Antoine began his career studying here.

Historical documents have established that in 1756 Volaire is recorded as being a pupil of Joseph Vernet and that he worked with him until 1763, the year in which he left for Italy. In this year, Volaire established himself in Rome and quickly gained a reputation for his fine paintings of Port scenes and landscapes. Volaire also experimented with the use of gouache and these pictures are quite rare.

Unlike Vernet, the artist became fascinated by the strong contrasts between light, in the form of fire, and shade and some of his most successful accomplishments are in the works of views of Vesuvius in full eruption. He painted numerous versions of this subject, all seen from different perspectives, and the finest were well annotated with the date of the eruption – proving that he was actually there on the spot, making ‘Plein air’ studies of Vesuvius while it was erupting, which he later painted up into a finished work. Volaire, together with his English contemporary, Joseph Wright of Derby, was the most important recorder of this natural phenomenon.

Museums where examples of the artist’s work can be found include: Cherbourg, Le Havre, Leningrad, Rouen and Vienna.

A View of the Crater of Vesuvius in full Eruption

Oil on Canvas: 30½ x 45½ inches (77.5 x 115.67 cms)

Signed, inscribed and dated 1771

NOTE: The Inscription reads ‘Eruption Mont Vesuve du 14 Mai 1771
peint sur le Lieu par le Chev. Volaire’.





ROELOF JANSZ VAN VRIES

C.1631-after 1681
Dutch School

The artist was born in Haarlem in around 1631 and at an early age would have seen the paintings of his contemporaries such as Jacob van Ruisdael, Cornelis Decker and Salomon Rombouts. His work closely resembles that of these three painters. His early work is fresh and cool in tone, depicting dune and forest landscapes with old houses and ruined buildings by country streams.

Inns under tall groups of trees, tumbled down towers and old cottages beyond a peaceful stream form similar subjects to those of his rival, Claes Molenaer. His later pictures which are often large and browner in tone become more romantic and the winding paths among dunes have an especially natural effect.

Adriaen van de Velde occasionally painted figures into his compositions.

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

A River Landscape with Hunters and Fishermen near rustic Buildings

Oil on Panel: 16¼ x 21¾ inches (41.5 x 55.7 cms)

Signed

Printed by

RANELAGH

Park End, South Hill Park, NW3 2SG

Telephone: 0171 435 4400

*

Photography by

DAVID BROWN

Telephone: 0171 240 9511